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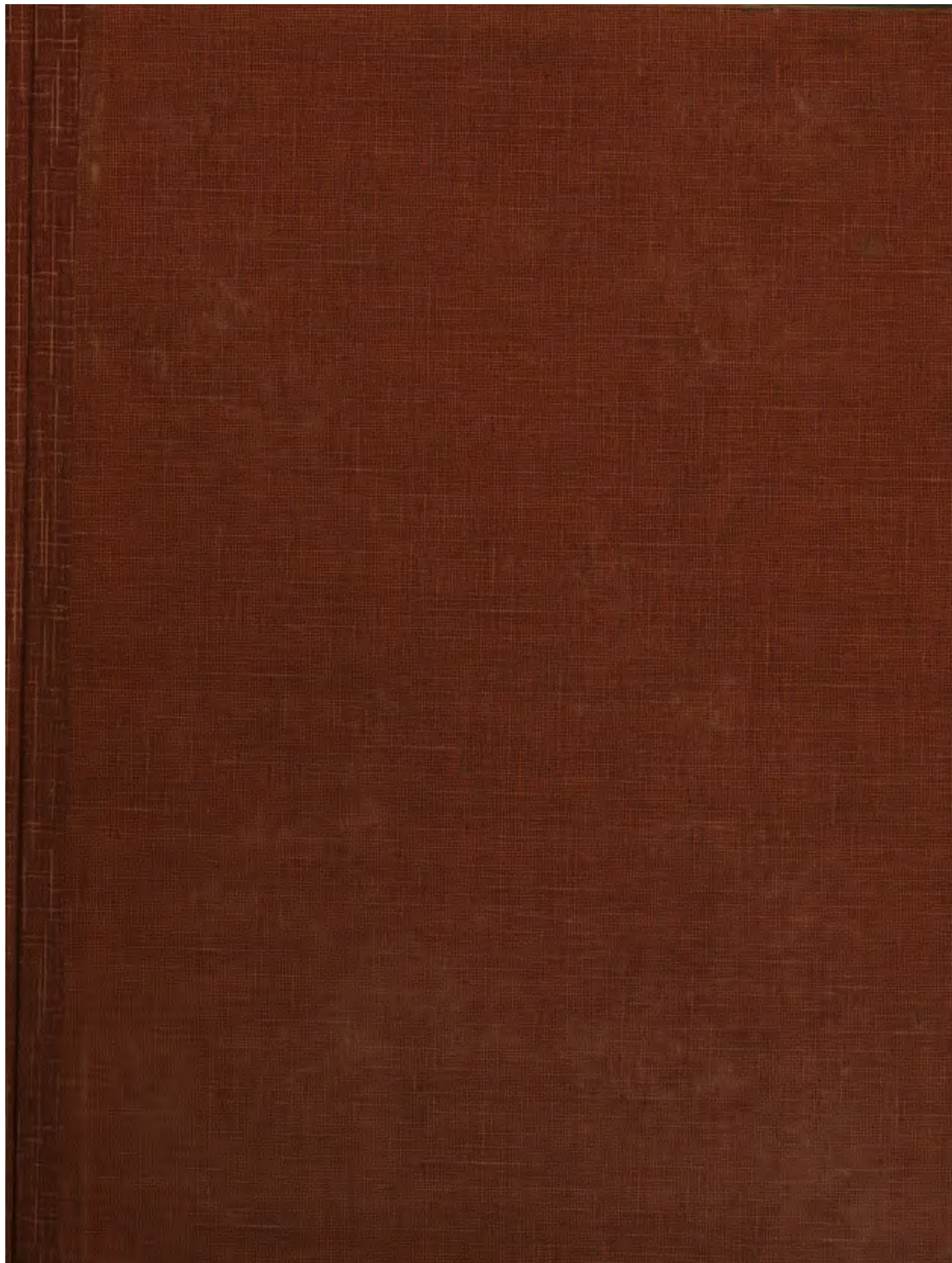
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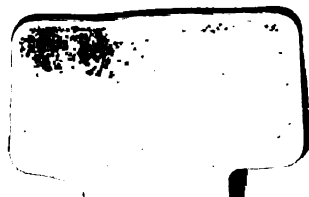
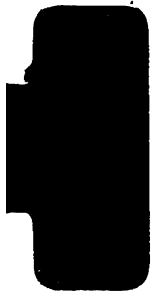
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Burlington Fine Arts Club.

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1883.

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PICTURES, DRAWINGS,

DESIGNS AND STUDIES

BY THE LATE

DANTE GABRIEL ROSSETTI.

BORN 1828; DIED 1882.



LONDON:

PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1883.

1706

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## DANTE GABRIEL ROSSETTI.

**D**ANTE GABRIEL ROSSETTI, whose Paintings and Drawings are here for the first time collected together, concurrently with the selection shown at the Royal Academy, was born in London on the 12th May, 1828. He was the eldest son of the Italian Patriot, Gabriele Rossetti, who found refuge in England in the dark time of his country's oppression under Ferdinand of Naples, and of his wife, Frances Polidori, a daughter of Signor Polidori, Secretary to Alfieri, and sister to the Dr. Polidori who travelled with Lord Byron.

Rossetti was never himself in Italy, but, whilst always claiming his birthright as an Englishman, he inherited to the full the passionate fervour and ardent temperament of the South, combined with a mystic imagination, the conjoint influences of which resulted in Poems and Pictures which mark a new departure in Art.

As the intellectual energy of England at the period of Chaucer, and again at that magnificent era of genius, the time of Shakespeare,

Spenser and Bacon, has been shown to have been largely influenced by Italian feeling and literature, so again the renewed interest in Art which marks the latter half of the present century may be due in more ways than are at present recognised to the influence of Rossetti.

From the age of eighteen Rossetti attended for some time the school at the Royal Academy. He painted at this time, 1847, the interesting portrait of his father here exhibited (No. 11,) his first Oil Picture.

He did not, however, find congenial the teaching then given in the schools, and abandoned them for the studio of Ford Madox Brown, his senior by some seven years, who had received his artistic training abroad. Towards this artist the young Rossetti was especially attracted by the fine dramatic qualities shown in the Cartoons which the former had recently exhibited for the proposed decorations of the Houses of Parliament at Westminster.

But Rossetti's mind and temperament were too original to admit of his following in the footsteps of any master, and he soon attracted round himself a band of young and ardent comrades, with whom he formed, partly in earnest protest against the conventions and commonplace of the art then prevalent, but partly also in the spirit of humorous defiance characteristic of youth, the celebrated pre-Raphaelite Brotherhood.

This fraternity consisted of Dante Gabriel Rossetti, his brother

William M. Rossetti, J. E. Millais, W. Holman Hunt, T. Woolner, F. G. Stephens, and James Collinson.

In 1850 their views were brought before the world in "The Germ," a Monthly Magazine, of which the existence was only prolonged through four numbers. It contained, though with some crudity, much that was of sterling value, and is now eagerly sought for by collectors.

The same movement found further expression in the "Oxford and Cambridge Magazine," which lasted through 1856, and had the valuable help of Edward Burne Jones, William Morris, and others.

Besides many Poems, Rossetti wrote for "The Germ" (under the title of "Hand and Soul") his story of Chiaro dell' Erma, a supposed Painter of Arezzo, in the 13th century, to whom the Vision, that was his Soul, thus speaks :—

"Chiaro, Servant of God, take now thine Art unto thee, and  
 "paint me thus, as I am, to know me, weak as I am, and in the  
 "weeds of this time ; only with eyes which seek out labour, and  
 "with a faith, not learned, yet jealous of prayer. Do this ; so shall  
 "thy soul stand before thee always, and perplex thee no  
 "more."

This is the spirit in which were produced the earlier works now shown.

Somewhat later the influence of northern chivalry became strong upon Rossetti; and the *Morte d'Arthur* and other romances gave him subjects for several powerful drawings, technically incomplete in some respects, but full of imaginative power, and glowing with glorious colour. Several of these were painted for his friend William Morris, who wrote to them the poems afterwards collected in the volume "*The Defence of Guinevere*," dedicated to Rossetti in 1858.

See Nos. 14, 18, 26, and 39.

But Dante and his circle held still the chief place in Rossetti's thoughts. In 1849-50 he designed the triptych of "*Dante and Beatrice*," of which the original sketch is here shown, (No. 33,) with studies and replicas of other parts, (Nos. 60 and 66, and 144, 146, 147,) and again in 1855 the noticeable water-colour drawing, "*Dante's Vision of the Death of Beatrice*," which attracted so much admiration when shown at a small Exhibition held in 1857, at Russell Place, Fitzroy Square, and which was the subject of an enthusiastic article by Mr. Vernon Lushington in the "*Oxford and Cambridge Magazine*," p. 479. See No. 32.

Rossetti afterwards, in 1870, repeated this subject, with variations in his grander and later manner. This was his largest oil picture, and now belongs to the Walker Art Gallery in Liverpool; it is exhibited at present at the Royal Academy.

He painted another version of this his favorite subject, in 1878,<sup>1</sup> for Mr. W. Graham, to which he added a predella. This is now here exhibited (No. 85),\* and should be compared with No. 32.

The subject is taken from the Vita Nuova of Dante (translated in Rossetti's "Early Italian Poems," 1861, pp. 261-272) :—

"Then Love spoke thus : ' Now all shall be made clear ;  
Come and behold our Lady where she lies.'  
These idle fantasies  
Then carried me to see my Lady dead,  
And when I entered,  
Ladies I saw with a veil covering her ;  
And with her was such very humbleness,  
That she appeared to say, I am at peace."

As characteristic work of this time, attention may also be directed to No. 36, "St. George and the Princess Sabra," and to No. 38, Hesterna Rosa.

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\* This picture may not be obtainable at the date of opening the Exhibition, but is expected to be shown on and after the 20th January.



Rossetti was now living at Blackfriars, in chambers overlooking the Thames, in a house since pulled down during the construction of the Embankment.

Here, in 1860, he married; but in little more than a year he had, in February, 1862, the sorrow to lose his wife; and he shortly afterwards removed to Cheyne Walk, Chelsea, where he chiefly resided for the rest of his life.

The next ten years mark a great change and advance in his art. The early influences, with their enthusiasms, and also the early shortcomings, had largely passed away. The other members of the pre-Raphaelite brotherhood were also of too individual genius to remain long in a common band, and had gone their several ways, with what result the world has seen. Rossetti himself now began to paint pictures on a somewhat larger scale than heretofore, and to make for them those fine preparatory drawings in crayon, so many of which are collected in the present exhibition.

The early asceticism and the later efforts to represent violent action and emotion had gone by, and in their place the pomp of life and a large and luxurious type of female beauty were rendered again and again. The mystic and spiritual elements are, however, never lacking.

"Lilith" is shown in her seductive beauty but the accompanying sonnet closes with her "strangling golden hair."

The "Arch of Life" encompasses Sibylla Palmifera—but as well as Love—Death, Terror and Mystery are her immediate surroundings; and in the "Venus Verticordia" the Dart is given as well as the Apple.

But most often his choice of a type of beauty is one of mystic intensity, sorrowful, and as if filled with thoughts of a far-away land.

This found its appropriate expression in Pictures of "Proserpine" and "Pandora." The former, and Studies for both these Pictures are now here, in Nos. 86, 81, 92, and 78.

In 1870, Rossetti was prevailed upon to collect and publish the Poems, which had long been the delight of his friends, and this was followed by another volume in 1881, when he also re-cast the contents of the earlier volume, and made several additions.

It is unnecessary here to refer further to the facts of Rossetti's life, which of late years became very secluded. He possessed the faculty of calling forth in a most unusual degree the admiration and personal affection of his friends, and found in their congenial companionship all the relaxation he cared for from the pursuit of his Art. He declined on principle to exhibit his pictures, and they

found ready purchasers in his own circle, of which his rich and full nature and dominating energy necessarily made him the centre.

He died at Birchington-on-Sea, whilst staying at a house of his life-long friend John Seddon, on Easter Day last, 9th April, 1882, and the sorrow of his loss is too recent and severe, for one who felt honoured by his friendship, to attempt now any estimate of his art and career, for which, indeed, this is not a fitting opportunity.

For this, the admirers of Rossetti await the work on which his faithful friend, Mr. Theodore Watts, is known to be engaged, but which will not probably appear for some time to come. In the meanwhile, those interested in the poet-painter may find some account of his last years, when he was sadly broken in health, in the "Recollections" of Mr. T. H. Caine, besides a much fuller account by Mr. William Sharp, in a volume entitled, "Dante Gabriel Rossetti: a Record and a Study," which contains appreciative notices of his chief pictures, and an interesting and nearly complete list of his works, with their dates and the names of the present possessors. This list has been of great service in the formation of the collection here exhibited. Mr. F. G. Stephens, the companion of Rossetti's early days, and his friend to the last, also promises a biography, from which much interesting detail and criticism may be anticipated.

Rossetti's art-work is now for the first time before the world in its completeness, for judgment and appreciation. Many of the Pictures and Drawings in the present Collection were considered by the Artist himself to be among his best works.

It may be permitted in conclusion to remark, in gratitude to his memory, that, so far as such things can be said to be due to the influence of individual minds when necessarily concurrent influences are at work, the revival of poetic art which we now see around is mainly due to the work of two men—John Ruskin and Dante Gabriel Rossetti.

H. VIRTUE TEBBS.

BURLINGTON FINE ARTS CLUB,  
*January, 1883.*





## CATALOGUE.

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\* \* The measurements throughout are given in inches.

In the Notes, "r." and "l." refer to the right and left of the Pictures as seen by the spectator, save as regards direction of faces or figures, which are given in their natural relation.

In the references appended to each entry, "S." succeeded by a number relates to the picture's corresponding number in the Catalogue of the Artist's works supplementary to Mr. William Sharp's "Dante Gabriel Rossetti: a Record and a Study."

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### No. 1 "FOUND."

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Early study for the oil picture now at the Academy, and still unfinished, the latter in the Royal Academy Catalogue being wrongly dated as 1882.

The picture was begun as early as 1853.

Monogram and date in lower l.c.

Inscribed in gold letters on the base of the frame, "I remember thee—the kindness of thy youth, and the love of thy betrothal."—JEREM. ii., 2. (marg.) and lower, in black, "Found."

The following sonnet was written for the subject, and will be found amongst the *Ballads and Sonnets* :—

#### FOUND.

"There is a budding morrow in midnight ;"  
So sang our Keats, our English nightingale ;  
And here, as lamps across the bridge turn pale  
In London's smokeless resurrection-light,  
Dark breaks to dawn. But o'er the deadly blight  
Of love deflowered and sorrow of none avail  
Which makes this man gasp and this woman quail,  
Can day from darkness ever again take flight ?  
Ah ! gave not these two hearts their mutual pledge  
Under one mantle, sheltered 'neath the hedge  
In gloaming courtship ? And, O God ! to-day  
He only knows he holds her ;—but what part  
Can life now take ? She cries in her locked heart,  
"Leave me—I do not know you—go away !"

Pen and Ink.

1853.

(S. 393.) Size, 8 by 7½.

Lent by Col. W. Gillum.

## No. 2 THE LABORATORY.

*(Ancien Régime.)*

"In this devil's smithy,

Which is the poison to poison her, prithee?"—*Robert Browning.*

The point chosen for illustration is that when the heroine of the poem gives up  
her jewels in payment to the alchemist for poison for her rival.

This is the artist's first water colour drawing.

Water Colour.

(S. 6.) Size,  $7\frac{1}{2}$  by  $9\frac{1}{2}$ .

1849.

*Lent by Wm. Bell Scott, Esq.*

## No. 3 THE ANNUNCIATION.

The Virgin, stooping, with half-upraised head, is bathing her feet in a rivulet.  
The Dove is hovering over her head. The Angel, with arms outspread and  
wings crossed, has descended towards her amidst the trees. Inscribed on  
frame by the Artist, "My beloved is mine, and I am his: he feedeth among  
the lilies"; "Hail, thou that art highly favoured: blessed art thou among  
women."

Water Colour (unfinished).

1852.

(S. 17.) Size,  $14\frac{1}{2}$  by  $9\frac{1}{2}$ .

*Lent by George P. Boyce, Esq.*

## No. 4 PORTRAIT OF MISS SIDDALL.

Afterwards the artist's wife.

Seated on the ground. Nearly full face. Grey dress and green background.

"July 18—55" in lower l.c.

Water Colour.

1855.

(S. 387.) Size,  $6\frac{1}{2}$  by 6.

*Lent by H. T. Wells, Esq., R.A.*

## No. 5 PORTRAIT OF THE ARTIST'S WIFE.

Head turned to l., leaning on folded hands. Green background.

Water Colour.

1861.

(S. 385.) Size,  $7\frac{1}{2}$  by  $6\frac{1}{2}$ .

*Lent by H. T. Wells, Esq., R.A.*

**No. 6 DANTE'S MEETING WITH BEATRICE.**

Beatrice and her companions in blue dresses with green robes. Other processional figures. On the r., leaning against a porch, is Dante, clad in red, with a dark hood. Behind Dante and the friend who holds his arm, is a fresco, with white angels on a blue ground. In l. foreground, corner of a vineyard, with grape cutters.

Water Colour.

(S. 384.) Size,  $13\frac{1}{2}$  by  $16\frac{1}{2}$ .

1849.

*Lent by H. T. Wells, Esq., R.A.*

**No. 7 THE TWO MOTHERS.**

A Mother holding her child before a Madonna and Child. See No. 12.

Oil.

(S. 18.) Size,  $12\frac{1}{2}$  by  $10\frac{1}{2}$ .

1852.

*Lent by Jas. F. Hutton, Esq.*

**No. 8 ST. CATHERINE.**

A Mediæval Artist painting from a Lady a full length picture of St. Catherine with accessories; other figures in background.

The only oil picture painted between 1853 and 1858.

Oil.

(S. 346.) Size,  $13\frac{1}{2}$  by  $9\frac{1}{2}$ .

1857.

*Lent by J. G. Kershaw, Esq.*

**No. 9 SMALL UPRIGHT FEMALE FIGURE IN RED.**

(Venetian Costume.)

Inscribed "Dante Rossetti, Fece in Londra, 1850."

Artist's second Water Colour.

Water Colour.

(S. 7.) Size,  $9\frac{1}{2}$  by  $7\frac{1}{2}$ .

1850.

*Lent by Ford Madox Brown, Esq.*

**No. 10 FEMALE FIGURE SINGING TO A LUTE.**

Full length, with mediæval head dress. Study, in yellow.

Water Colour

Size,  $8\frac{1}{2}$  by  $4\frac{1}{2}$ .

1853.

*Lent by Mrs. Constance Churchill.*

*in some of the ...*



# No. 11 PORTRAIT OF PROFESSOR GABRIELE ROSSETTI. (Ætat 64.)

The Father of the Artist.

This is the Painter's first Oil Picture.

Oil on Canvas.

1847.

(S. 1.) Size, 21½ by 17½.

*Lent by W. M. Rossetti, Esq.*

# No. 12 THE QUEEN'S PAGE.

“ ‘Hist!’ said Kate, the Queen.

But, ‘O,’ said the maiden, binding her tresses,

‘It’s only a page that carols unseen ;

Crumbling your hounds their messes,

Fitting your hawks their jesses.’ ”

*Pippa Passes.*—ROBERT BROWNING.

This drawing is not included in Mr. Sharp’s list, but is the original in water colour from which afterwards Rossetti began a large painting in oil, subsequently destroyed ; a portion, however, was preserved in Mr. Hutton’s “Two Mothers” (No. 7). See Mr. Sharp’s volume, p. 146, and his catalogue, Nos. 18 and 26.

Water Colour.

Size 12 by 22½.

1851.

*Lent by the Hon. Mrs. Spring Rice.*

# No. 13 PAOLO AND FRANCESCA.

Finished study for the Triptych, belonging to Mr. J. Leathart ; not a different design as mentioned in Mr. Sharp’s list. (S. Cat. Nos. 102, 103).

On centre in gold ground figures of Dante and Virgil ; to l., Paolo and Francesca embracing ; to r., figures of Paolo and Francesca floating in Inferno, background of flames. Compare with No. 17.

Inscribed above, “O Lasso,” and below—

“ Quanti dolci pensier, quanto disio

Mendò costoro al doloroso passo ! ”

*Il Purgatorio, C. V.*

Water Colour.

(S. 102.) Size, 9½ by 17½.

*Ante 1862.*

*Lent by Geo. Rae, Esq.*

## No. 14 MORTE D'ARTHUR. CHAP. CXLIV.

Inscribed on base of frame :—"How Sir Launcelot was espied in the Queen's chamber, and how Sir Agravaine and Sir Mordred came with twelve knights to slay him." "D.G.R. (in monogram) Oxford 1857" in lower l.c.

Pen and Ink.

Size, 13 $\frac{3}{4}$  by 10 $\frac{1}{4}$ .

1857.

*Lent by J. Anderson Rose, Esq.*

## No. 15 RUTH AND BOAZ.

Boaz is kissing the forehead of Ruth, and clasping her hands amidst the standing corn.

Water Colour.

(S. 353.) Size, 12 $\frac{1}{2}$  by 7.

1858.

*Lent by Mrs. Popplewell Pullen.*

## No. 16 "LA BELLE DAME SANS MERCY."

Inscribed in the lower r.c. (in monogram) "D.G.R. 1855." The musical notes G.D. in upper r.c.

The original of this subject in sepia (1848), belongs to Mr. J. A. R. Munro, and bears the following two verses by Keats inscribed upon it, a text differing from the published copy :—

"I met a lady in the wood,  
Most beautiful, a fairy's child;  
Her hair was long, her step was light,  
And her eyes were wild.

I walked with her in the green shade,  
And nothing else saw all day long,  
For sideways would she lean and sing  
A fairy's song."

Water Colour.

(S. 36.) Size, 14 $\frac{1}{2}$  by 6 $\frac{1}{2}$ .

1855.

*Lent by Geo. P. Boyce, Esq.*

**No. 17 PAOLO AND FRANCESCA.**

Study for the compartment of the Triptych No. 13.

Inscribed below design, on mount, "Dante G. Rossetti to his friend Alex :  
Munro."

Pencil.

1854.

Size, 8½ by 6½.

*Lent by J. A. R. Munro, Esq.*

**No. 18 THE TUNE OF SEVEN TOWERS.**

See *Defence of Guenevere, &c.* W. Morris, p. 199.

Exhibited at Russell Place Gallery, 1857.

I am unhappy now,

I cannot tell you why ;

If you go, the priests and I in a row

Will pray that you may not die.

" Listen ! " said fair Yoland of the flowers,

" This is the the tune of Seven Towers."

Water Colour.

1857.

(S. 50.) Size, 12½ by 14½.

*Lent by Geo. Rae, Esq.*

**No. 19 LEAH AND RACHEL.**

Rachel seated on the side of a well, against which Leah leans—Jacob walking in  
landscape background.

Water Colour.

1861.

(S. 92.) Size, 13½ by 12½.

*Lent by Miss Heaton (Leeds).*

**No. 20 THE MEETING OF DANTE AND BEATRICE IN THE PURGATORIO.**

Inscribed on face of Drawing in l.c. " D. G. R." ; and on frame " Dante, Div.  
Com. Purg. xxx."

" Guardami ben, ben son, ben son, Beatrice."

The first Water Colour Drawing of which S. 68, in Oil, and 124, in Water Colour,  
are replicas. For the latter, see No. 150.

Dante, with hands upraised, stands weeping before Beatrice, who, accompanied  
by two Angels playing on musical instruments, unveils her face to him.  
Green landscape behind.

Water Colour.

1852.

(S. 16.) Size, 11½ by 9½.

*Lent by Geo. P. Boyce, Esq.*

## No. 21 TAURELLO'S FIRST SIGHT OF FORTUNE.

This Drawing, believed to be the sole illustration of Mr. Browning's Poem "Sordello," refers to a soliloquy of Taurello Salinguerra :—

" . . . . . That aloe, an he durst,  
Would climb! Just such a bloated sprawler first  
I noted in Messina's castle court  
The day I came, and Heinrich asked in sport  
If I would pledge my faith to win him back  
His right in Lombardy; for, "once bid pack  
Marauders," he continued, "in my stead  
You rule, Taurello!" and upon this head  
Laid the silk glove of Constance—I see her  
Too, mantled head to foot in miniver,  
Retrude following."

The scene is on the ramparts of the castle, at Messina, the city appears in the distance. Taurello, as a young man, holds a bow and receives from his dog an arrow, which, in playing with that animal, he has discharged. Henry, the King of the Romans (afterwards the Emperor Henry II.), is in the act of pinching the cheek of his guest with one hand, while he is about to receive with the other "the silk glove of Constance," which the Queen, herself, is drawing off in order that it may, according to the ancient mode of investiture, be laid upon the head of Taurello. Ecclin is in front of the group. Retrude, who became the first wife of Taurello, looks over the shoulder of Constance.

Inscribed on the mount in lower l.c. "Frederic G. Stephens, from his P. R. Brother—Dante G. Rossetti."

Pen and Ink.

Size, 9½ by 10½.

C. 1848.

*Lent by F. G. Stephens, Esq.*

## No. 22 MY LADY GREENSLEEVES.

Single female figure kneeling and placing a green sleeve round her knight's helmet. Crest on helmet, a heart. General tone of drawing, golden. In background, four bars of the melody with the words—

"Greensleeves is my heart of gold,  
And who but my Lady Greensleeves!"

Water Colour.

(S. 357.) Size, 12 by 7.

1859.

*Lent by the Rev. Edward Hale.*

**No. 23 GOLDEN WATER.**

Princess Parizade descending from the mountain, behind her the singing tree, the talking bird fluttering above her, and having in her arms the barrel containing the golden water. *Vide* "Arabian Nights," Story of the Two Sisters who were jealous of their younger sister. This was first purchased, with other works of Rossetti, by Mr. Ruskin, and given by him to the present possessor.

Water Colour.

1858.

(S. 63.) Size,  $14\frac{1}{4}$  by  $7\frac{1}{8}$ .

*Lent by Mrs. Constance Churchill.*

**No. 24 HEAD OF CHRIST.**

Profile to r. Nimbus behind head. Replica of the head in the drawing, "Mary Magdalene at the door of Simon the Pharisee." See No. 33a.

Water Colour and Oil.

1859.

(S. 72.) Circle,  $8\frac{1}{8}$  dia.

*Lent by Moncure D. Conway, Esq.*

**No. 25 "BURD-ALANE."**

$\frac{1}{4}$  length.  $\frac{3}{4}$  face to r. Woman leaning against a parapet. White and yellow head-dress. Spray of honeysuckles in left hand. Honeysuckle background. D.G.R. in monogram in lower l.c.

Oil.

1861.

(S. 84.) Size,  $11\frac{1}{4}$  by  $12\frac{1}{4}$ .

*Lent by J. Leathart, Esq.*

**No. 26 CHAPEL BEFORE THE LISTS.**

*Morte D'Arthur.*

The Lady (in the chapel) embracing the Knight whom she has helped to arm for the combat. The Lists in the background, with priests and heralds.

Water Colour.

1855.

(S. 38.) Size,  $15\frac{1}{2}$  by  $16\frac{1}{4}$ .

*Lent by Geo. Rae, Esq.*

**No. 27 "THE SUN MAY SHINE AND WE BE COLD."**

Girl, with clasped hands, sitting in a window niche. Inscribed on mount below design, "May /48. Dante G. Rossetti to his friend Alex. Munro."

Pen and Ink.

Size, 8 by 6 $\frac{1}{4}$ .

1848.

*Lent by J. A. R. Munro, Esq.*

**No. 28 HOW THEY MET THEMSELVES.**

Replica, enlarged, of the original in black and white belonging to Mr. G. P. Boyce (S. Cat. 75).

Water Colour.

Size, 13 $\frac{1}{2}$  by 10 $\frac{1}{2}$ .

*Circa 1864.*

*Lent by J. Anderson Rose, Esq.*

**No. 29 MARY, VIRGIN, IN THE HOUSE OF JOHN ON THE NIGHT OF THE CRUCIFIXION.**

Study for the picture. (S. Cat. 62.)

Inscribed "Dante Rossetti," in lower r.c.

Pencil.

Size, 9 $\frac{1}{2}$  by 8 $\frac{1}{2}$ .

1857.

*Lent by L. Jarvis, Esq.*

**No. 30 "THE MERCILESS LADY."**

A youth is seated between his sweetheart and a fair interloper. He gazes, fascinated, at the face of the latter, who is accompanying her singing on a musical instrument, he, meanwhile, keeping hold of the hands of his true love. An outlook upon a green landscape behind.

Inscribed in lower r.c. in monogram, "D.G.R. 1865."

Water Colour.

(S. 145.) Size, 12 $\frac{1}{2}$  by 12.

1865.

*Lent by Geo. P. Boyce, Esq.*

## No. 31 HAMLET AND OPHELIA.

Inscribed on frame :—

HAMLET. I did love you once.

OPHELIA. Indeed, my lord, you made me believe so.

HAMLET. You should not have believed me ; for virtue cannot so inoculate our old stock, but we shall relish of it : I loved you not.

OPHELIA. I was the more deceived.

HAMLET. Get thee to a nunnery ; why would'st thou be a breeder of sinners? I am myself indifferent honest, but yet I could accuse me of such things that it were better my mother had not borne me. What should such fellows as I do crawling between earth and heaven?—*Act III., Sc. 1.*

In gold :—"Extol not thyself in the counsel of thine own heart, that thy soul be not torn in pieces ; Thou shalt eat up thy leaves, and lose thy fruit, and leave thyself as a dry tree."—ECCLESIASTICUS, chap. vi.

On back of seat is sculptured the Tree of Knowledge, with crowned serpent between two angels ; with inscription, *Eritis sicut deos scientes bonum et malum*. On *miserere* seat below, the figure of Uzzah fallen dead after touching the ark, inscribed *Uzzaus*.

Pen and Ink.

Circa 1855.

(S. 35.) Size, 12½ by 10½.

Lent by Colonel W. Gillum.

## No. 32 DANTE'S DREAM AT THE TIME OF THE DEATH OF BEATRICE.

The subject is taken from the *Vita Nuova* of Dante.

"I seemed to look towards Heaven, and to behold a multitude of angels who were returning upwards, having before them an exceedingly white cloud.

\* \* \* \* Then my heart, that was so full of love, said unto me, 'It is true that our lady lieth dead.' And it seemed to me that I went to look upon the body wherein that blessed and most noble spirit had had its abiding place. And so strong was this idle imagining that it made me to behold my lady in death ; whose face certain ladies seem to be covering with a white veil, and who was so humble of her speech, that it was as though she said, 'I have attained to look on the beginning of peace.'—

Rossetti's *Early Italian Poets*, p. 267.

See also "Introductory Notice," p. 8-9, and compare with later version No. 85, and studies therefor, Nos. 144, 146, 147 ; also 60 and 66.

Water Colour.

1855.

(S. 37.) Size, 18½ by 25½.

Lent by Miss Heaton (Leeds).

**No. 33 "IL SALUTO DI BEATRICE."**

In the r. compartment is represented Dante's famous meeting with Beatrice.

This has the monogram and date (1849) in lower l.c., and below the drawing the inscription, "E cui saluta Fà tremar lo core."

In the l. compartment is represented the meeting of Dante and Beatrice in Paradise. Monogram and date (1850) in lower l.c. Below the drawing the inscription, "Guardami ben; ben son, ben son, Beatrice."

Between the two compartments a youthful figure of Love, with down-turned torch in r. hand, and in l. a dial with the recorded date of the death of Beatrice. Above the head the date itself "9 Giugno, 1290;" above this are the words "Ita n'è BEATRICE in alto cielo," and below Love "Ed ha lasciato AMOR meco dolente." Titular inscription.

Pen and Ink.

1849 and 1850.

(S. 5.) Size, 14 $\frac{3}{4}$  by 25 $\frac{1}{4}$ .

*Lent by Geo. Rae, Esq.*

**No. 33a MARY MAGDALENE AT THE DOOR OF SIMON THE PHARISEE.**

Mary has left a festal procession, and is ascending by a sudden impulse the steps of the house where she sees Christ. Her lover has followed her and is trying to lure her back.

See sonnet in *Poems*, and compare with Nos. 136A and 24.

Photograph from Pen and Ink Drawing.

1858.

(S. 58.) Size, 12 by 10 $\frac{1}{4}$ .

*Lent by Mrs. Dalrymple.*

**No. 34 FRANCESCA DA RIMINI.**

(Dante's Inferno, c. v.)

Repetition of the subject in the left compartment of No. 13.

Water Colour.

1854.

(S. 30.) Size, 15 $\frac{1}{4}$  by 13.

*Lent by Wm. Graham, Esq.*

**No. 35 CASSANDRA.**

The Artist's own description is "The subject shows Cassandra prophesying among her kindred, as Hector leaves them for his last battle. They are on the platform of a fortress, from which the Trojan troops are marching out. Helen is arming Paris; Priam soothes Hecuba; and Andromache holds the child to her bosom."

See the two Sonnets on this picture in Rossetti's *Poems*, pp. 272-273.

Pen and Ink.

1861, retouched 1867.

(S. 83.) Size, 13 by 18 $\frac{1}{4}$ .

*Lent by Col. W. Gillum.*



**No. 36 ST. GEORGE AND THE PRINCESS SABRA.**

St. George, in a dalmatic, after the combat with the Dragon, washing his hands in his helmet held by the kneeling Princess whom he has released. Seen through the window is the procession carrying the slain Dragon.

Water Colour.

1862.

(S. 98.) Size, 15 $\frac{3}{4}$  by 13.

*Lent by Miss Heaton (Leeds).*

**No. 37 MICHAEL SCOTT'S WOOING.**

Different from the larger design belonging to Mr. Trist, and now in the R. A. Inscribed in lower r.c. "D. G. R., 1853," to A. M., in monogram (Alexander Munro). Titular inscription in lower l.c.

Pen and Ink.

1853.

Size, 7 $\frac{1}{2}$  by 8 $\frac{1}{2}$ .

*Lent by J. A. R. Munro, Esq.*

**No. 38 HESTERNA ROSA.**

The Artist's description is, "The scene represented is a pleasure tent, at the close of a night's revel, now growing to dawn. \* \* \* \* The effect is that of a lamplight interior towards dawn, when (or in twilight also) all objects seem purely and absolutely blue by the contrast with the warm light therein."

The original pen and ink design of this subject was made in 1851. (S. 14.)

Water Colour.

1865.

(S. 139.) Size, 10 $\frac{1}{2}$  by 14 $\frac{3}{4}$ .

*Lent by Fredk. Craven, Esq.*

**No. 39 FIGHT FOR A WOMAN. Morte D'Arthur.**

Two Knights in a wood fighting for a woman, who crouches at the foot of a tree.

Water Colour.

*Circa 1865.*

(S. 146.) Size, 13 $\frac{1}{2}$  by 11.

*Lent by George Rae, Esq.*

**No. 40 REVERIE.**

Inscribed on Scroll in upper l.c. "D.G.R. (in monogram) 1868."

A Lady seated, leaning her head on left hand.

Crayons.

1868.

(S. 187.) Size, 33 by 28.

*Lent by W. Theodore Watts, Esq.*

**No. 41 MRS. GABRIELE ROSSETTI.**

The Artist's mother.

Head and bust. Nearly full face. White cap on head.

Crayons.

1875.

(S. 282.) Size,  $15\frac{1}{2}$  by 12.*Lent by Wm. Rossetti, Esq.***No. 42 PORTRAIT OF MRS. GABRIELE ROSSETTI.**

The Artist's mother.

Oil.

1866.

(Not in S. Cat.) Size,  $29\frac{1}{2}$  by  $24\frac{1}{2}$ .*Lent by Mrs. Rossetti.***No. 43 MISS CHRISTINA G. ROSSETTI.**Head and bust.  $\frac{3}{4}$  profile to r.

Crayons.

1877.

(S. 281.) Size, 17 by 14.

*Lent by Wm. Rossetti, Esq.***No. 44 LADY SEATED NEAR A TABLE**On which is a Glass Jar containing Roses. Hands together on lap.  $\frac{3}{4}$  length.

Crayons.

1868.

(S. 180.) Size,  $34\frac{1}{2}$  by  $27\frac{1}{2}$ . 1868.*Lent by F. S. Ellis, Esq.***No. 45 "BELCOLORE."**

A golden haired Girl holding in her l. hand a rose-spray, a bud of which she is biting. Pearl necklace. Blue-green dress.

Inscribed on background "Belcolore," and (in monogram) "D. G. R. 1863."

Oil.

1863.

(Not in S. Cat.) Circle,  $10\frac{1}{2}$  dia.*Lent by G. P. Boyce, Esq.***No. 46 FEMALE PORTRAIT.**

Head turned to r. Inscribed in lower r.c. "D.G.R." (in monogram) "1862."

Ruddy hair, dark blue dress.

Oil on Canvas.

1862.

(S. 104.) Circle, 10-in. dia.

*Lent by Geo. Rae, Esq.*

**No. 47 LADY LILITH.**

"The Thalmudists say that Adam had a wife called Lilis, before hee married Eve, and of her he begat nothing but diuils."—*Anatomy of Melancholy* (1624) p. 37.—BURTON.

"Lilith is, in the popular belief of the Hebrews, a female spectre in the shape of a finely dressed woman \* \* \*"—*Commentary on Isaiah*.—GESENIUS.  
The following sonnet is inscribed on the frame, and differs slightly from the published text.

**LADY LILITH.**

Of Adam's first wife, Lilith, it is told  
(The witch he loved before the gift of Eve,) That, ere the snake's, her sweet tongue could deceive,  
And her enchanted hair was the first gold.  
And still she sits, young while the earth is old,  
And, subtly of herself contemplative,  
Draws men to watch the bright net she can weave,  
Till heart and body and life are in its hold.  
Rose, foxglove, poppy are her flowers; for where  
Is he not found, O Lilith, whom shed scent  
And soft-shed fingers and soft sleep shall snare?  
Lo! as that youth's eyes burned at thine, so went  
Thy spell through him, and left his straight neck bent,  
And round his heart one strangling golden hair.

Oil.

1864.

(S. 131.) Size, 37½ by 32.

*Lent by Frederick R. Leyland, Esq.***No. 48 PORTRAIT OF MRS. J. A. HEATON.**

Inscribed "Regina Cordium" on Scroll at bottom. Monogram D. G. R., and  
"Woodbank, November, 1861."

In upper r.c. E. M. H. in heart, 1861.

Oil.

1861.

(S. 187.) Size, 10½ by 8½.

*Lent by J. A. Heaton, Esq.***No. 49 PORTRAIT HEAD—MRS. VERNON LUSHINGTON.**

¾ face to r. Green background. Monogram and date to r.  
Water Colour.

1865.

Oval. Size, 8½ by 7.

*Lent by Vernon Lushington, Esq.*

**No. 50 GIRL AT A LATTICE.**

Long black hair falling on shoulders. Coral necklace. Lilac-spotted dress. In lower r.c. a blue and white jug containing Wall-flowers.

Inscribed on face in left hand c. (in monogram) "D. G. R. 1862."

Oil.

1862.

(S. 99.) Size, 12 by 12.

*Lent by G. P. Boyce, Esq.*

**No. 51 "THE LOVING CUP."**

$\frac{3}{4}$  figure. Head inclined to right. Lake coloured dress, green veil. She is holding "The Loving Cup" in r. hand, and its lid in her left. Diapered lace back ground, and four golden Salvers thereupon. "D. G. R." (in monogram) "1867" in lower l.c.

Inscribed on frame at base:

"Douce nuit et joyeux jour,  
À chevalier de bel amour."

Water Colour.

1867.

(S. 170.) Size, 17 $\frac{1}{2}$  by 14 $\frac{1}{2}$ .

*Lent by A. S. Stevenson, Esq.*

**No. 52 "A CHRISTMAS CAROL."**

Girl (half length) in Indian dress, playing on a musical instrument supported by green scarf twisted round her neck. Head upturned, face looking to r. Silver heart-shaped ornament with Madonna and child on flowered background. Inscribed on base of frame: "Here a maid, well apparelled, shall sing a song of Christ's birth, with the tune of Bululalow:"

"Jesus Christus hodie Natus est de Virgine."

*Winchester Mysteries.*

Oil.

1867.

(S. 336.) Size, 17 $\frac{1}{2}$  by 14 $\frac{1}{2}$ .

*Lent by Geo. Rae, Esq.*

### No. 53 PORTRAIT OF MRS. MORRIS.

$\frac{3}{4}$  length. Seated at a table, with a glass thereon filled with roses, and a book on which carnation rests. Inscribed at top of canvas: "Jane Morris, A. D. 1868. D. G. Rossetti pinxit. Coniuge clara poetâ, et præ-clariissima vultu, denique picturâ clara sit illa meâ!"

Oil.

1868.

(S. 240.) Size,  $43\frac{1}{2}$  by  $35\frac{1}{2}$ .

*Lent by Wm. Morris, Esq.*

### No. 54 "WASHING HANDS."

The artist thus describes the design:—"This drawing \* \* \* represents the last stage of an unlucky love affair. The lady has gone behind the screen to wash her hands, and her lover has followed her there, and has still something to say; but she has made up her mind. \* \* \* \* \* It is all over, and she is washing her hands of it." Monogram and date in lower l.c.

Water Colour.

(August) 1865.

(S. 143.) Size,  $17\frac{1}{2}$  by  $14\frac{1}{2}$ .

*Lent by Frederick Craven, Esq.*

### No. 55 LADY LILITH.

Reduced replica of No. 47. Different face. Monogram and date in lower l.c. The same sonnet as quoted to No. 47 is inscribed on the frame above and below.

Water Colour.

1867.

(S. 171.) Size,  $20\frac{1}{2}$  by 16.

*Lent by A. S. Stevenson, Esq.*

### No. 56 "JOLI CŒUR."

Bust showing hands. Head to left. "D.G.R. (in monogram) 1867," in upper r.c. "Joli Cœur" inscribed in upper l.c.

Oil.

1867.

(S. 163.) Size,  $14\frac{1}{2}$  by 12.

*Lent by W. A. Turner, Esq.*

**No. 57 ANDROMEDA.**

Head and bust inclined downward to r. Monogram and date in upper r.c.

Crayons.

1867.

(S. 158.) Size,  $21\frac{1}{2}$  by  $20\frac{1}{2}$ .

*Lent by F. R. Leyland, Esq.*

**No. 58 PORTRAIT OF MRS. WM. ROSSETTI.**

Head turned to right. Rose in hair. Inscribed with monogram in lower l.c.,  
and "1874" in lower r.c.

=

Crayons.

1874.

(S. 242.) Size, 21 by 16.

*Lent by Wm. Rossetti, Esq.*

**No. 59 PORTRAIT OF MRS. H. VIRTUE TEBBS.**

Head to left. Inscribed with monogram and date in lower r.c.

Crayons.

1870.

(S. 205.) Size,  $24\frac{1}{2}$  by 19.

*Lent by H. Virtue Tebbs, Esq.*

**No. 60 STUDY OF A FEMALE HEAD.**

Study for one of the pall-bearing ladies in "Dante's Dream,"

Half profile to r. Monogram and date in lower l.c.

Crayons.

1870.

(S. 207.) Size, 18 by 15.

*Lent by Clarence E. Fry, Esq.*

**No. 61 PORTRAIT OF MRS. AGLAIA CORONIO.**

Head and bust.  $\frac{3}{4}$  face, turned to l. White dress. Monogram and date in  
upper r.c.

Crayons.

1870.

(S. 209.) Size,  $20\frac{1}{2}$  by  $17\frac{1}{2}$ .

*Lent by Constantine A. Ionides, Esq.*

**No. 62 HEAD OF MISS JANE MORRIS.**

Face turned to l. Eyes looking downward. Monogram and date in lower r.c.

Crayons.

1871.

Size,  $17\frac{1}{2}$  by  $15\frac{1}{2}$ .*Lent by Wm. Morris, Esq.***No. 63 HEAD OF MISS MAY MORRIS.** $\frac{3}{4}$  face to r. Monogram and date in lower r.c.

Crayons.

1871.

(S. 241.) Size  $17\frac{1}{2}$  by  $15\frac{1}{2}$ .*Lent by Wm. Morris, Esq.***No. 64 STUDY OF A HEAD.** $\frac{3}{4}$  face downward to r. (No date.)

Crayons.

1868.

(S. 184.) Size,  $19\frac{3}{8}$  by  $14\frac{1}{2}$ .*Lent by Constantine A. Ionides, Esq.***No. 65 A MAGDALENE.**Head and neck. Head upturned,  $\frac{3}{4}$  face to l.

Crayons.

1876.

(S. 277.) Size, 16 by  $12\frac{1}{2}$ .*Lent by George Rae, Esq.***No. 66 STUDY OF A FEMALE HEAD.**

Study for one of the pall-bearing ladies in "Dante's Dream."

Head upturned. Face nearly profile, turned to l. Monogram and date in lower l.c.

Crayons.

1870.

(S. 208.) Size,  $18\frac{1}{2}$  by  $15\frac{1}{2}$ .*Lent by Clarence E. Fry, Esq.*

**No. 67 LA PIA.**

Lady ( $\frac{3}{4}$  length) seated on a low castle wall, leaning on a parapet. Head and figure turned to r. Overhead the branches of a tree. The Maremmese Marshes beyond. Head and hands in red chalk, accessories in blue. Different from the oil picture (S. Cat., 314).

Crayons.

*Circa 1868.*

(S. 188.) Size, 29 by 24.

*Lent by L. R. Valpy, Esq.*

**No. 68 LA DONNA COLL' BELLI MANI.**

Sometimes called "Washing Hands," but quite different from No. 54.

$\frac{3}{4}$  figure, turned to l.

See two sonnets on this subject in Rossetti's "Ballads and Sonnets," 1881, pp. 334-5.

Crayons.

1875.

(S. 246.) Size, 39 by 28 $\frac{1}{2}$ .

*Lent by W. A. Turner, Esq.*

**No. 69 VENUS VERTICORDIA.**

Finished study for an oil picture.

$\frac{1}{2}$ -length nude female figure. Hair falling over l. breast. Background of trellis-work with roses intertwined. Bird poised before flight on a bar thereof.

The title inscribed on white label at base. On scroll in upper r.c. the following sonnet, which varies essentially from the published text :—

She hath it in her hand to give it thee,  
And yet within her heart would hold it back ;  
She muses with her eyes upon the track  
Of some dazed moth or honey-seeking bee.  
" Haply, he is as one of these," saith she ;  
" Alas ! the apple for his lips,—the dart  
That follows its brief sweetness to his heart,  
The wandering of his feet perpetually ;  
A little space her glance is still and coy ;  
But if she give the fruit that works her spell,  
Those eyes shall flame as for her Phrygian boy ;  
Then shall her bird's strained throat the woe foretell,  
And her far seas moan as a single shell,  
And through her dark grove strike the light of Troy.

Crayons.

1863.

(S. 114.) Size, 30 $\frac{1}{2}$  by 23 $\frac{1}{2}$ .

*Lent by Wm. Graham, Esq.*



**No. 70 LA MANDOLINATA.**

$\frac{3}{4}$  length. Lady in a brocaded dress. Head downward to r. Playing a mandolin. Scroll in upper r.c.; in centre thereof, monogram and date.

Crayons.

1869.

Size,  $35\frac{1}{2}$  by  $27\frac{1}{2}$ .

*Lent by J. Dearman Birchall, Esq.*

**No. 71 A FEMALE HEAD.**

Study for the head of Astarte in "Astarte Syriaca." Monogram in lower l.c., and date in lower r.c.

Crayons.

1875.

(S. 254.) Size,  $21\frac{1}{2}$  by  $17\frac{1}{2}$ .

*Lent by Clarence E. Fry, Esq.*

**No. 72 THE BLESSED DAMOZEL.**

Has no background groups as in Mr. Graham's picture, and otherwise varies.

The Blessed Damsel (head and shoulders only) in white veil and green drapery, leaning on the bar of heaven, looking downward. Below her are two Angels (busts), and above to the r. three red-winged Cherubs. In the predella is represented a twilight landscape, with the lover looking upward, with hands clasped behind his head.

The blessed damozel leaned out  
From the gold bar of Heaven;  
Her eyes were deeper than the depth  
Of waters stilled at even;  
She had three lilies in her hand,  
And the stars in her hair were seven.  
\* \* \* \* \*  
It was the rampart of God's house  
That she was standing on;  
By God built over the sheer depth,  
The which is space begun.  
\* \* \* \* \*  
And still she bowed herself and stooped  
Out of the circling charm,  
Until her bosom must have made  
The bar she leaned on warm,  
And the lilies lay as if asleep,  
Along her bended arm.  
\* \* \* \* \*

"I wish that he were come to me,  
For he will come," she said.  
"Have I not prayed in Heaven? on earth  
Lord, Lord, has he not prayed?  
Are not two prayers a perfect strength?  
And shall I feel afraid?"

Oil.

1879.

(S. 301.) Size, 43 by 32. Predella, 14 by 32.

*Lent by Frederick R. Leyland, Esq.***No. 73 VENUS VERTICORDIA.**

A later and varied study of same subject as No. 69.

Trellis work in background as in No. 69, but no bird. On white scroll in upper r.c., no sonnet but simply "Venus Verticordia."

On narrow white label at base, "D. G. R. A.D., 1867." Eyes looking to left.

Face different from that of No. .

Crayons.

1867.

(S. 159.) Size, 30½ by 23½.

*Lent by F. R. Leyland, Esq.***No. 74 LIGEIA SIREN.**

Female figure ( $\frac{3}{4}$  length). Head nearly profile to right. Playing a musical instrument. Drapery round head, and flowing round l. arm and in front of body. Sea beyond, with vessel midway.

Crayons.

1873.

(S. 222.) Size, 31½ by 18½.

*Lent by Constantine A. Ionides, Esq.***No. 75 PORTRAIT OF MISS CHRISTINA ROSSETTI.** $\frac{3}{4}$  length. Seated before a reading table. Hands clasped under chin.

Inscribed in upper r.c., "Christina Rossetti. D. G. R. (in monogram) del.

September, 1866."

Crayons (blue ground).

1866.

(S. 150.) Size, 32 by 26.

*Lent by Miss Christina G. Rossetti.*

**No. 76 THE DAY DREAM.**

Head and hands in red and black chalk, accessories in black. Seated amidst the branches of a tree, right hand holding one branch, left hand leaning on a book on lap. The following sonnet was written for the subject and will be found in the "Ballads and Sonnets," p. 330 :—

**THE DAY DREAM.**

The thonged boughs of the shadowy sycamore  
 Still bear young leaflets half the summer through;  
 From when the robin 'gainst the unhidden blue  
 Perched dark, till now, deep in the leafy core;  
 The embowered throstle's urgent wood-notes soar  
 Through summer silence. Still the leaves come new,  
 Yet never rosy-sheathed as those which drew  
 Their spiral tongues from spring-buds heretofore.

Within the branching shade of Reverie  
 Dreams even may spring till autumn; yet none be  
 Like woman's budding day dream, spirit fann'd.  
 Lo! tow'rd deep skies, not deeper than her look,  
 She dreams; till now on her forgotten book  
 Drops the forgotten blossom from her hand.

Crayons.

1878.

(S. 289.) Size, 41½ by 30.

*Lent by Mrs. William Morris.***No. 77 BEATA BEATRIX.**

A replica of the original oil of 1863.

Inscribed in upper l.c. "Beata Beatrix," and in upper r.c. "Quomodo sedet sola civitas plena populo." Monogram and date in lower r.c. See No. 83.

Crayons.

1869.

(S. 67.) Size, 33 by 25½.

*Lent by Wm. Graham, Esq.***No. 78 PANDORA.**

This design has been several times replicated or drawn; but No. 78 is the original.

Monogram and date in lower r.c.

The following Sonnet was written for it, and will be found amongst Rossetti's  
*Poems* :—

## PANDORA.

What of the end, Pandora? Was it thine,  
The deed that set these fiery pinions free?  
Ah! wherefore did the Olympian consistory  
In its own likeness make thee half divine?  
Was it that Juno's brow might stand a sign  
For ever? And the mien of Pallas be  
A deadly thing? And that all men might see  
In Venus' eyes the gaze of Proserpine?  
What of the end? These beat their wings at will,  
The ill-born things, the good things turned to ill,  
Powers of the impassioned hours prohibited.  
Aye, clench the casket now! Whither they go  
Thou mayest not dare to think, nor canst thou know  
If Hope still pent there be alive or dead.

Crayons.

(S. 191.) Size 39 $\frac{1}{2}$  by 28 $\frac{1}{2}$ .

1869.

*Lent by T. Eustace Smith, Esq., M.P.*

## No. 79 FLEURS DE MARIE.

Sometimes called "The Gardener's Daughter."

Girl placing a blue vase filled with marsh marigolds on a mantelshelf.  $\frac{3}{4}$ -length;  
black hood on head; face,  $\frac{3}{4}$  profile to r. Black kitten playing with a ball  
of worsted on chair before fireplace.

Oil.

(S. 231.) Size, 44 $\frac{1}{2}$  by 28.

1874.

*Lent by Wm. Graham, Esq.*

## No. 80 LADY WITH A FAN.

$\frac{3}{4}$  life-size figure.  $\frac{3}{4}$  face to r. In white dress, and holding a feather fan in left  
hand. White scroll in upper l.c., amidst trailing convolvuli. Inscribed on  
scroll, "D.G.R. (in monogram) 1870."

Crayons.

(S. 211.) Size, 37 $\frac{1}{2}$  by 28 $\frac{1}{2}$ .

1870.

*Lent by Constantine A. Ionides, Esq.*

## No. 81 PROSERPINA.

This subject was repeated several times by the artist in crayon, water-colour, and oil. No. 81 is the original drawing. This was followed by a picture on a larger scale, and in oil (now at the Royal Academy) and the latter, with material variations, by No. 86; by a water-colour (smaller) in 1880; and by No. 92, to which the finishing touches were applied at Birchington-on-Sea, not many weeks before the artist's death.

"Proserpina" in upper l.c. Monogram and date in upper r.c.

Crayons.

(S. 291.) Size, 39½ by 19½.

1871.

*Lent by Mrs. Wm. Morris.*

## No. 82 SIBYLLA PALMIFERA.

The finished study for the oil picture.

Monogram in lower l.c.

The following Sonnet was written on the subject and will be found amongst the printed *Poems*, p. 270:—

## SIBYLLA PALMIFERA.

Under the arch of Life, where love and death,  
Terror and mystery, guard her shrine, I saw  
Beauty enthroned; and though her gaze struck awe,  
I drew it in as simply as my breath.  
Hers are the eyes which, over and beneath,  
The sky and sea bend on thee,—which can draw,  
By sea or sky or woman, to one law,  
The altotted bondman of her palm and wreath.

This is that Lady Beauty, in whose praise  
Thy voice and hand shake still,—long known to thee  
By flying hair, and fluttering hem,—The beat  
Following her daily of thy heart and feet,  
How passionately and irretrievably,  
In what fond flight, how many ways and days.

Crayons.

(S. 132.) Size, 35 by 28.

1864.

*Lent by Mrs. R. Valpy*

### No. 83 BEATA BEATRIX.

A replica (with predella added) of the original picture belonging to Lord Mount Temple. Both are occasionally spoken of as "The Dying Beatrice," but the title is not that chosen by the Artist. The following extract from a letter by the latter himself forms the best explanation (*vide* S., p. 183):—

"The picture illustrates the *Vita Nuova*, embodying symbolically the Death of Beatrice as treated in that work. The picture is not intended at all to represent Death, but to render it under the semblance of a trance, in which Beatrice, seated at a balcony overlooking the city, is suddenly rapt from earth to heaven.

"You will remember how Dante dwells on the desolation of the city in connection with the incident of her death, and for this reason I have introduced it as my background, and made the figures of Dante and Love passing through the street, and gazing ominously on one another, conscious of the event; while the bird, a messenger of death, drops the poppy between the hands of Beatrice. She, through her shut lids, is conscious of a new world, as expressed in the last words of the *Vita Nuova*. 'Quella beata Beatrice che gloriosamente mira nella fascia die calui *qui est per omnia secula benedictus*.'"

The subject of the predella is that of the meeting of Dante and Beatrice in Paradise. Besides these two, are damsels playing lutes and citherns, and behind Dante eight white doves hovering in circular flight.

Monogram and date in lower r.c. of main picture. Inscribed above on frame, "Jun. Die. 9, anno 1290. Quomodo sedet sola civitas"; on the bar dividing picture and predella, "Beata Beatrix"; and on the base of the frame, "Mart. Die 31. Anno 1300. Veni, Sponsa, De Libano."

Oil.

(S. 217.) Size, picture 33 $\frac{1}{2}$  by 26. Predella 9 $\frac{1}{2}$  by 26.

1872.

*Lent by Wm. Graham, Esq.*

### No. 84 A STUDY FOR THE BLESSED DAMOZEL.

Head and neck in red chalk. Accessories unfinished. Face  $\frac{3}{4}$  profile to r. Palm-branch in l. hand.

Crayons.

(S. 248.) Size, 33 by 28.

1875.

*Lent by Wm. Graham, Esq.*

**No. 85 DANTE'S DREAM.**

Version of the design painted in water colour (No. 32) in 1855, and again, on a large scale, in oil, in 1870. To this picture is added a double predella, which neither of the former have. Subject (l. compartment)—Dante on his couch, dreaming his vision of Beatrice dead ; and (r. compartment) ladies coming hurriedly into the room, startled by his sudden cry of anguish.

The rest of the picture is practically a replica of that painted in 1870, now in the Royal Academy. See introduction, pages 8 and 9.

Inscribed "Dante's Dream on the day of the death of Beatrice" (followed by the verse quoted on p. 9 with variations as printed in "Dante and his Circle.") Under the l. predella are the words, "Dante being sick, and crying out in a dream of his lady's death, is mourned over by his near kinswoman, whom other ladies lead thence by reason of her grief, and awaken him." Under the r. predella—"Dante, recalling the incidents of his sorrowful dream, recounts them to the ladies who have awakened him ; whereto his grieving kinswoman also hearkens apart."

Oil.

1878.

(S. 287.) Size, 76½ by 53. Predellas, each, 32½ by 14.

*Lent by Wm. Graham, Esq.*

**No. 86 PROSERPINA.**

See No. 81. On narrow scroll below lamp in lower l.c. "Dante Gabriele Rossetti Ritrasse nel capodanno del, 1877."

On scroll in upper r.c. the following sonnet in Italian is inscribed, and on the base of the frame, below title, the English version :—

PROSERPINA.

Lungi è la luce che in sù questo muro  
 Rifrange appena, un breve istante scorta  
 Del rio palazzo alla soprana porta.  
 Lungi quei fiori d' Enna, o lido oscuro  
 Dal frutto tuo fatal che omai m'è duro  
 Lungi quel cielo dal tartareo manto  
 Che quì mi cuopre : e lungi ahi lungi ahi quanto  
 Le notti che saràn dai dì che furo.  
 Lungi da me mi sento ; e ognor sognando  
 Cerco e ricerco, e resto ascoltatrice ;  
 E qualche cuore a qualche anima dice,  
 (Di cui mi giunge il suon da quando in quando,  
 Continuamente insieme sospirando,)—  
 " Oimè per te, Proserpina infelice ! "

## PROSERPINA.

Afar away the light that brings cold cheer  
 Unto this wall,—one instant and no more  
 Admitted at my distant palace door.  
 Afar the flowers of Enna from this drear  
 Dire fruit, which, tasted once, must thrall me here.  
 Afar those skies from this Tartarean grey  
 That chills me : and afar, how far away,  
 The nights that shall be from the days that were.

Afar from mine own self I seem, and wing  
 Strange ways in thought, and listen for a sign :  
 And still some heart unto some soul doth pine,  
 (Whose sounds mine inner sense is fain to bring,  
 Continually together murmuring,)—  
 "Woe's me for thee, unhappy Prosperine."

Oil.

(S. 276.) Size, 46½ by 22.

1877.

*Lent by W. A. Turner, Esq.*

## No. 87 THE BLESSED DAMOZEL.

Head, bust, and r. hand. Inclined to r. Held in the hand, a three-stemmed  
 lily branch. Robe and background golden. Monogram and date in  
 upper r.c.

Oil.

(S. 249.) Size, 19 by 18.

1874

*Lent by Lord Mount-Temple.*

## No. 88 LA DONNA DELLA FIAMMA.

¾ length. Seated in a balcony recess. Flame in right hand, with spirit therein.  
 Inscribed in upper r.c. "La Donna della Fiamma." "D.G.R. 1870," in  
 lower r.c.

Crayons.

(S. 204.) Size, 39½ by 29½.

1870.

*Lent by Clarence E. Fry, Esq.*



## No. 89 PENELOPE.

$\frac{1}{2}$  length. Seated in front of her loom, the shuttle in her left hand. Face leaning on right hand. "Penelope" inscribed in upper l.c. Monogram and date in lower r.c.

Crayons.

(S. 88.) Size,  $35\frac{1}{2}$  by 31.

1869.

*Lent by Jas Leathart, Esq.*

## No. 90 THE SEA-SPELL.

$\frac{3}{4}$  length. The Siren seated, playing on her lute "shadowed in the apple-tree," crowned with a rose-wreath. Glimpse of the sea beyond lute.

The following sonnet was written for the subject and is inscribed on base of the frame :—

## A SEA-SPELL.

Her lute hangs shadowed in the apple-tree,  
While flashing fingers weave the sweet-strung spell  
Between its chords ; and as the wild notes swell  
The sea-bird for those branches leaves the sea.  
But to what sound her listening ear stoops she ?  
What nether-world gulf-whispers doth she hear,  
In answering echoes from what planisphere,  
Along the wind, along the estuary ?

She sinks into her spell ; and when full soon  
Her lips move and she soars unto her song,  
What creatures of the midmost main shall throng  
In furrowed surf clouds to the summoning rune ;  
Till he, the fated mariner, hears her cry,  
And up her rock, bare-breasted, comes to die !

"D. G. Rossetti, 1877," in lower l.c.

Oil.

(S. 273.) Size,  $42\frac{1}{2}$  by 35.

1877.

*Lent by Frederick R. Leyland, Esq.*

## No. 91 MARY MAGDALENE.

$\frac{1}{2}$  length,  $\frac{3}{4}$  face to r. A coronal of the black hellebore behind. In l. hand a globular golden vessel containing spikenhard. Part of a Latin inscription circling the latter—"hæc pedes meos."

Monogram and date in lower l.c.

Oil.

1877.

Size, 30 by 25 $\frac{1}{4}$ .

*Lent by Edward Lloyd, Esq.*

## No. 92 PROSERPINA.

Small  $\frac{3}{4}$ -length replica. The sonnet (English version) before quoted, inscribed on scroll in upper r.c.

Inscribed "Dante Gabriele Rossetti, 1882," on narrow scroll in lower l.c.

Oil.

1882.

(S 315.) Size, 30 $\frac{1}{4}$  by 15.

*Lent by Leonard R. Valpy, Esq.*

## No. 92a THE RETURN OF TIBULLUS TO DELIA.

Delia seated on couch with distaff in hand to l., aged woman singing to her. Tibullus enters at door to r. followed by slave girl holding his hand with her right hand, and raising curtain with the other; a black slave lies across the door.

Monogram and date in lower l.c.

Title inscribed on frame above; below—

At tu casta, precor, maneas; sanctique pudoris  
 Adsideat custos sedula semper anus,  
 Hæc tibi fabellas referat, positâque lucernâ,  
 Deducat plenâ stamina longa colo.  
 Tunc veniam subitò, nequisquam nuntiet ante,  
 Sed videar cælo missus adesse tibi,  
 Tunc mihi qualis eris, longos turbata capillos,  
 Obvia nudato, Delia, curre pede.

Live chaste, dear love; and while I'm far away,  
 Be some old dame thy guardian night and day.  
 She'll sing thee songs, and, when the lamp is lit,  
 Ply the full rock and draw long threads from it.  
 So, unannounced, shall I come suddenly,  
 As 'twere a presence sent from heaven to thee.  
 Then, as thou art, all long and loose thy hair,  
 Run to me, Delia, run with thy feet bare!—*Tibul. Eleg. 11.*

Water Colour.

1867.

(S. 161.) Size, 18 $\frac{1}{2}$  by 22 $\frac{1}{2}$ .

*Lent by Frederick Craven, Esq.*

No. 93 JOAN OF ARC.

Kissing the sword of deliverance.

Inscribed "Jehane la Pucelle" in upper l.c. Monogram and date in upper r.c.

Oil.

1882.

(S. 316.) Size, 20½ by 18.

*Lent by Leonard R. Valpy, Esq.*

No. 94 BRUNA BRUNELLESCHI.

The Artist's last original Water Colour.

Female head turned to l. Warm brown hair, blue dress, and green background.

Title inscribed in upper l.c. Monogram and date in upper r.c.

Water Colour.

1878.

(S. 290.) Size, 13½ by 12.

*Lent by Chas. W. Mills, Esq.*

No. 95 BLANZI FIORI.

Head turned to r. Snowdrops in r. hand. Primroses in hair.

Oil.

(Size, 15½ by 12½.

*Lent by Mrs. Toynebee.*

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ON SCREENS.

No. 96 "THE FIRST ANNIVERSARY OF THE DEATH OF BEATRICE."

Dante disturbed by visitors while painting the head of an angel. Inscribed above, in upper r.c., "Dante G. Rossetti to his P.-R. Brother, John E. Millais."

Immediately above design, "Florence, 9th June, 1291" (and title).

Signed in lower l.c. "Dante G. Rossetti, P.R.B., 1849."

Below the design the account from the *Vita Nuova*.

Pen and Ink.

1849.

Size, 15½ by 12½.

*Lent by J. Everett Millais, Esq., R.A.*

**No. 97 DANTE G. ROSSETTI SITTING FOR HIS PORTRAIT TO MISS SIDDALL.**

Rough sketch. Partly caricature.

Inscribed "Sept. 1853. D.G.R." in lower r.c.

Pen and Ink wash.

1853.

(S. 22.) Size,  $4\frac{1}{8}$  by  $6\frac{1}{8}$ .

*Lent by Wm. Bell Scott, Esq.*

**No. 98 THE ARTIST'S WIFE STANDING BEFORE A PICTURE ON AN EASEL**

Blackfriars Bridge and Thames seen through the window. Inscribed "D.G.R. (in monogram) Blackfriars" in lower l.c.

Pencil.

*Circa 1861.*

(S. 386.) Size,  $12\frac{1}{2}$  by  $7\frac{1}{8}$ .

*Lent by H. T. Wells, Esq., R.A.*

**No. 99 "GENEVIEVE."**

Title inscribed in lower l.c. "G.C.D.R. (in monogram) August, 1848," in lower r.c.

She leaned against the armed man,  
The statue of the armed knight,  
She stood and listened to my lay  
Amid the lingering light.

*S. T. Coleridge.—"Love."*

Pen and Ink.

1848.

Size,  $10\frac{1}{4}$  by  $5\frac{1}{2}$ .

*Lent by Coventry Patmore, Esq.*

**No. 100 HEAD OF A LITTLE GIRL.**

$\frac{3}{4}$  face to l. Bonnet on head. A study.

Pencil.

*Circa 1856.*

(S. 359.) Size,  $7\frac{1}{2}$  by  $6\frac{1}{8}$ .

*Lent by George P. Boyce, Esq.*

**No. 101 GRETCHEN IN THE CHAPEL.**

Gretchen stoops over a bench, with Mephistopheles whispering at her r. side. Other figures beyond and in front. A sword lying in foreground, flame proceeding from its point towards Gretchen; scroll round the sword with *dies irae* written thereon.

Inscribed in lower l.c. Gabriel Charles Dante Rossetti in monogram, and "July, 1848."

Pen and Ink.

1848.

Size,  $10\frac{3}{4}$  by  $8\frac{1}{8}$ .

*Lent by J. A. R. Munro, Esq.*

## No. 102 TWO DESIGNS IN ONE FRAME.

The upper was to be called "Fra Angelico Painting."

The lower, "Giorgione painting from a model."

Pen and Ink.

(S. 27 and 32.) Sizes, respectively, 6 $\frac{1}{2}$  by 4 $\frac{1}{2}$ ; 4 $\frac{1}{2}$  by 6 $\frac{1}{2}$ .

*Circa 1853.*

*Lent by Ford Madox Brown, Esq.*

## No. 103 DEATH OF LADY MACBETH.

Photograph from the pencil drawing (1874). Title inscribed in lower l.c.

"It will be remembered that the actual death of the guilty Queen takes place during the fifth scene of the last act in Shakespeare's tragedy; but it is not this event that is represented by Rossetti, but her dying as say shadowed forth at the close of Scene II." (S., p. 212-3.)

Photograph.

(S. 244.) Size, 8 $\frac{1}{2}$  by 11 $\frac{1}{2}$ .

*Drawn circa 1874.*

*Lent by William Sharp, Esq.*

## No. 104 PORTRAITS OF MRS. ROSSETTI, SEN., and of DANTE GABRIEL, WILLIAM M. ROSSETTI, and CHRISTINA G. ROSSETTI.

In a group, taken in garden at back of the Artist's house in Cheyne Walk.

Photograph.

*Lent by H. Virtue Tebbs, Esq.*

## No. 105 SKETCH OF THE ARTIST'S MOTHER.

Head and shoulders,  $\frac{3}{4}$  face to l.

Inscribed "G. R." (in monogram) and "April 28/53."

Pen and Ink.

Size, 5 $\frac{1}{2}$  by 4 $\frac{1}{2}$ .

1853.

*Lent by Mrs. Rossetti, Sen.*

## No. 106 PORTRAIT OF THE ARTIST'S MOTHER.

Face nearly profile to l.

Inscribed "Feby/62" in lower l.c.

Black and Red Chalk.

Size, 13 by 9 $\frac{1}{2}$ .

1862.

*Lent by W. M. Rossetti, Esq.*

**No. 107** PORTRAIT STUDY OF THE ARTIST HIMSELF.

$\frac{3}{4}$  face to l.; long hair. Inscribed "March, 1847," in lower r.c.

Pencil and White Chalk.

(S. 3.) Size,  $7\frac{1}{2}$  by  $6\frac{1}{2}$ .

1847.

*Lent by Miss Polidori.*

**No. 108** STUDY.

Study for the "Delia" in the Water Colour drawing "Tibullus' Return to Delia," painted in 1866. See 92A.

Pencil.

(S. 361.) Size,  $16\frac{1}{2}$  by  $5\frac{1}{2}$  by  $12\frac{1}{2}$ .

*Circa* 1866.

*Lent by George P. Boyce, Esq.*

**No. 109** A LITTLE GIRL DANCING.

A study.

Pencil and Black Chalk.

(S. 362.) Size,  $21\frac{1}{2}$  by  $12\frac{1}{2}$ .

*Circa* 1851.

*Lent by George P. Boyce, Esq.*

**No. 110** SIGNOR GABRIELE ROSSETTI.

Seated before a reading table. Inscribed "D.G.R., April 28/53" in lower l.h.

Pencil.

(S. 20.) Size,  $10\frac{1}{2}$  by  $8\frac{1}{2}$ .

1853.

*Lent by Mrs. Rossetti, Sen.*

**No. 111** MISS E. SIDDALL.

Seated on a chair at window. Inscribed on drawing in lower l.c., "Hastings June, 1854."

Pen and Ink and Pencil.

1854.

*Lent by F. S. Ellis, Esq.*

## No. 112 PORTRAIT OF WM. M. ROSSETTI.

Bust. Face profile to l. "G. R." in monogram.

Pencil.

1846.

Size,  $10\frac{1}{4}$  by  $8\frac{1}{4}$ .*Lent by Mrs. Rossetti, Sen.*

## No. 113 PORTRAIT OF FORD MADDOX BROWN.

 $\frac{3}{4}$  face to l. Inscribed "D. G. R. (in monogram), Nov. '52."

Pencil.

1852.

(S. 19.) Size,  $6\frac{1}{2}$  by  $4\frac{1}{2}$ .*Lent by William M. Rossetti, Esq.*

## No. 114 PORTRAIT OF FORD MADDOX BROWN.

 $\frac{3}{4}$  face to r.

Inscribed in monogram, "D. G. R. to E. I. C., Jan., 1867."

Pencil.

1867.

(S. 19.) Size, in circle,  $10\frac{1}{2}$  diameter.*Lent by Wm. M. Rossetti, Esq.*

## No. 115 DESIGN FOR THE SONNET.

First Engraver's Proof. Frontispiece to Mr. Sharp's volume.

Pen and Ink (in original).

1880.

(S. 312.) Size,  $3\frac{1}{4}$  by 6.*Lent by William Sharp, Esq.*

## No. 116 SHEET OF SIX STUDIES.

Studies for "You should have wept her yesterday." *Vide Prince's Progress*, by Christina Rossetti.

Pen and Ink.

1865-6.

(S. 149.) Size,  $21\frac{1}{2}$  by 16.*Lent by J. Anderson Rose, Esq.*

No. 117 ASTARTE SYRIACA.

Finished Study for the Picture.  $\frac{3}{4}$  figure. Full face. Monogram in lower l.c.,  
and date in lower r.c.

Pen and Ink.

1875.

(S. 254.) Size, 12 by 6 $\frac{1}{2}$ .

*Lent by Clarence E. Fry, Esq.*

No. 118 A LITTLE GIRL WHEELING BABY IN A TRUNDLE.

Signed "Coventry, July, /53." Sketch.

Pen and Ink.

1853.

(S. 380.) Size, 8 by 6 $\frac{1}{2}$ .

*Lent by George P. Boyce, Esq.*

No. 119 PORTRAIT OF MISS E. SIDDALL.

Seated in a chair, reading.

Inscribed "Hastings, June 2—1854."

Pencil.

1854.

Size, 9 by 7 $\frac{1}{2}$ .

*Lent by F. S. Ellis, Esq.*

No. 120 SKETCH OF ALFRED TENNYSON READING "MAUD."

This sketch was taken during the reading of the poem at the house of Mr. Robert  
Browning on the 27th September, 1855.

Inscribed "I hate the dreadful hollow behind the little wood."

Pen and Ink.

(27 Sept.) 1855.

(S. 39.) Size, 7 $\frac{1}{2}$  by 4 $\frac{1}{2}$ .

*Lent by Robert Browning, Esq.*



**No. 121** ANOTHER SKETCH OF THE SAME SUBJECT.

Probably made by the Artist on returning home.

Inscribed in lower r.c. "Maud, 1855."

Pen and Ink.

Size, 8 by 6.

1855.

*Lent by Cosmo Monkhouse, Esq.*

**No. 122** DESIGN FOR THE TITLE-PAGE OF MISS CHRISTINA ROSSETTI'S  
"THE PRINCE'S PROGRESS; AND OTHER POEMS."

In four phases. Two studies, Pen and Ink. A photograph from the drawing on the wood block; and a proof impression.

Pen and Ink.

(S. 148.) Size, various.

1862.

*Lent by J. Anderson Rose, Esq.*

**No. 122a** ROSA TRIPLEX.

Photograph from the Crayon design, *circa* 1869, supposed to be lost.

Photograph.

(S. 192.) Size, 6½ by 8½.

*Circa* 1869.

*Lent by Crawford J. Pocock, Esq.*

**No. 123** HEAD OF A GIRL ("ADA").

Face turned slightly to l. Hair falling upon the shoulders.

Pencil.

(S. 365.) Size, 14½ by 11½.

*Circa* 1865.

*Lent by Geo. P. Boyce, Esq.*

**No. 124** STUDY OF TWO GIRLS DANCING.

Study for two figures introduced into a very early Oil Colour landscape painted from nature. Inscribed in lower l.h.c. "for G.P.B."

Figures about 14½ inches high.

Crayons.

(S. 377.) Size, 19½ by 20½.

*Circa* 1848.

*Lent by George P. Boyce, Esq.*

**No. 125 HEAD OF A FAIR-HAIRED GIRL.**

Face, nearly profile, turned to l. Earring in r. ear. Hair falling on r. shoulder.  
Pencil. Circa 1865.

(S. 374.) Size,  $14\frac{3}{4}$  by  $11\frac{1}{4}$ .

*Lent by George P. Boyce, Esq.*

**No. 126 MEDALLION PORTRAIT OF ROSSETTI. ÆTAT 18.**

Inscribed on l. circle "Dante Gabriel Charles Rossetti," and on lower r.c., "John  
Hancock, Sc., sketched Oct., 1846."

Plaster.

1846.

*Lent by Mrs. Rossetti, Sen.*

*IN THE WRITING ROOM.*

**No. 127 HEAD OF A LITTLE MULATTO GIRL.**

$\frac{3}{4}$  face upturned to l. Study for a figure in the picture of "The Beloved."  
Pencil and Black Chalk. 1864.

(S. 373.) Size, 20 by 14.

*Lent by George P. Boyce, Esq.*

**No. 128 STUDY FOR "THE BLUE BOWER."**

Musical Instrument. Head and hands. Face slightly to l.  
Pencil and Black Chalk.

Circa 1863.

(S. 375.) Size,  $22\frac{1}{4}$  by  $18\frac{1}{4}$ .

*Lent by George P. Boyce, Esq.*

**No. 129** STUDY FOR THE BRIDE IN "THE BELOVED" PICTURE.

Head (full face) and hands in Red Chalk. Drapery in Black.

Crayons.

1864.

(S. 370.) Size, 20 by 14½.

*Lent by George P. Boyce, Esq.***No. 130** STUDY OF A GIRL'S HEAD FOR "THE BLUE BOWER."

¾ face turned to l.

Black Chalk and Pencil.

Circa 1863.

(S. 376.) Size, 20 by 14.

*Lent by George P. Boyce, Esq.***No. 131** STUDY OF A NEGRO BOY FOR "THE BELOVED" PICTURE.

Bust. Head upturned to l. Holding a golden cup.

Black Chalk and Pencil.

1863.

(S. 372.) Size, 18½ by 13½.

*Lent by George P. Boyce, Esq.***No. 132** SIBYLLA PALMIFERA.

First finished study for the oil of 1865-6.

Crayons.

1864.

(S. 132.) Size, 24½ by 19½.

*Lent by A. S. Stevenson, Esq.***No. 133** PERLASCURA.

Face, in profile, to l. Monogram and date.

Crayons.

1871.

(S. 286.) Size, 22½ by 17½.

*Lent by Mrs. Wm. Morris.*

**No. 134**    **PORTRAIT OF JOHN RUSKIN.**

Face, nearly full, to l. Monogram and date.

Red chalk.

1861.

(S. 351.) Size, 19 by 13½.

*Lent by Crawford J. Pocock, Esq.*

**No. 135**    **PORTRAIT STUDY.**

Face in profile to r. Monogram and date.

Black and Red Chalk.

1874.

(S. 236.) Size, 22½ by 17½.

*Lent by H. Virtue Tebbs, Esq.*

**No. 136**    **STUDY OF A HEAD.**

¾ inclined downwards to r.

Red Chalk.

1868.

(S. 189.) Size, 20 by 16.

*Lent by Frederick R. Leyland, Esq.*

**No. 136a**    **MARY MAGDALENE AT THE DOOR OF SIMON THE PHARISEE.**

For account of this picture see No. 33a, and Mr. Sharp's vol. pp. 163-7.

Oil.

(S. 66.) Size, 24 by 24.

*Lent by J. Keir, Esq.*

**No. 137**    **PORTRAIT OF MRS. FORD MADOX BROWN.**

Pencil.

1860.

Size, 11½ by 10½.

*Lent by Francis Hueffer, Esq.*

**No. 138**    **PORTRAIT OF MRS. LEATHART.**

Study for the Oil Picture. (S. 108.)

Pencil.

*Circa 1862.*

Size, 12½ by 10½.

*Lent by Wm. Bell Scott, Esq.*

**No. 139**    **PORTRAIT OF THEODORE WATTS.**

Crayons.

1874.

(S. 233.) Size, 20 by 15.

*Lent by W. Theodore Watts, Esq.*

No. 140 PORTRAIT OF DR. GORDON HAKE.

*yes*  
Crayons.

1872.

(S. 223.) Size, 17½ by 11½.

*Lent by Dr. Gordon Hake.*

No. 141 HEAD OF A GIRL.

¾ face to l.

Pencil.

*Circa 1870.*

(S. 210) Size, 9½ by 8.

*Lent by Constantine A. Ionides, Esq.*

No 142 LA GITANA.

Crayon.

Size, 25 by 19½.

*Lent by Henry Ellis, Esq.*

No. 143 DANTE MEETING BEATRICE IN PARADISE.

See No. 20, 23.

Inscribed "Guardami ben ; ben son, ben son Beatrice," in lower l.c., and monogram and date in lower r.c.

Water Colour.

1864.

(S. 124.) Size, 11½ by 9½.

*Lent by Wm. Graham, Esq.*

No. 144 "LA BIONDA DELL' BALCONE."

Replica (practically) of the "Bocca Baciata," in oil, of 1859 (S. 69).

Water Colour

1868.

(S. 330.) Size, 18 by 15.

*Lent by W. Bowman, Esq.*

No. 145 GIRL BITING A ROSEBUD.

Study for the "Belcolore" Oil Picture, No. 45.

Red Chalk.

*Circa 1863.*

Size, 9½ by 8½.

*Lent by J. Anderson Rose, Esq.*

No. 145a "KING RENÉ'S HONEYMOON."

Design for a stained glass window. Title inscribed in lower l.c. Monogram and date in lower r.c.

Indian Ink.

1862.

(S. 331.) Size, 17 by 13½.

*Lent by A. S. Stevenson, Esq.*

**No. 146 STUDY FOR DANTE'S DREAM.**

Study for the central portion of the picture.

Crayons.

(S. 260.) Size,  $22\frac{1}{2}$  by  $18\frac{1}{2}$ .

Circa 1875.

*Lent by Mrs. Toynbee.***No. 147 A CHRISTMAS CAROL.**

Finished study for No. 52.

Crayons.

(S. 168.) Size,  $17\frac{1}{2}$  by  $14\frac{1}{2}$ .

1867.

*Lent by Mrs. Aglaia Coronio.***No. 148 STUDY FOR LADY IN "DANTE'S DREAM."**

Full length figure of lady holding veil. Face to l.

Crayons.

(S. 259.) Size,  $32\frac{1}{2}$  by  $16\frac{1}{2}$ .

1874.

*Lent by Mrs. Toynbee.***No. 149 STUDY FOR LADY IN "DANTE'S DREAM."**

As above. Face to r.

Crayons.

(S. 227.) Size, 36 by  $17\frac{1}{2}$ .

1873.

*Lent by Leonard R. Valpy, Esq.***No. 150 BEATA BEATRIX.**A replica of the original oil of 1863.  
Compare Nos. 77 and 83.

Water Colour.

(S. 216.) Size,  $28\frac{1}{2}$  by  $21\frac{1}{2}$ .

1871.

*Lent by Frederick Craven, Esq.*

*ON STAIR OUTSIDE GALLERY.*

**No. 151** PORTRAIT OF MRS. WM. MORRIS.

$\frac{3}{4}$  length seated figure.

Inscribed on scroll in upper l.c., "J.M. 1868, D.G.R. del." Finished study for  
No. 53.

Crayons.

(S. 184.) Size, 31 by 23.

1868.

*Lent by Constantine A. Ionides, Esq.*

**No. 152** ROSSETTI'S STUDIO.

(By H. H. GILCHRIST).

*Lent by H. H. Gilchrist, Esq.*

*IN THE SMOKING ROOM.*

**No. 153** PANDORA.

Monogram and date in lower l.c. Different in treatment from No. 78. Has the  
sonnet inscribed on frame.

Crayons.

(S. 276.) Size, 38 by 24 $\frac{1}{2}$ .

1879.

*Lent by W. Theodore Watts, Esq.*







7  
Burlington Fine Arts Club.

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1884.

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EXHIBITION OF DRAWINGS  
OF  
ARCHITECTURAL SUBJECTS  
BY  
DECEASED BRITISH ARTISTS.



PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1884.

1721 d 92



Burlington Fine Arts Club.

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1884.

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EXHIBITION OF DRAWINGS  
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ARCHITECTURAL SUBJECTS  
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PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

1884.

*not at 92*







Burlington Fine Arts Club.

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EXHIBITION OF DRAWINGS  
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PRINTED FOR THE BURLINGTON FINE ARTS CLUB.

—  
1884.



*Metchim & Son, 20, Parliament Street, S.W., and 32, Clement's Lane, E.C.*



## LIST OF CONTRIBUTORS.

\* The Contributors whose names are thus marked are Members of the Club.

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HIS GRACE THE ARCHBISHOP OF CANTERBURY.

- |                                    |                                |
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## INTRODUCTORY REMARKS.

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HIS is the first of our Club Exhibitions in which an attempt has been made to deal specially with Architecture as a branch of Fine Art; and the project of forming it was felt by the Committee to be in a great degree experimental. Thus, the Resolution that it should be defined as one of "Drawings of Architectural Subjects by Deceased British Artists," left its scope to be finally determined by such interpretation of these words as a sub-Committee should consider itself free to adopt. For the task of organizing such an Exhibition as should be both useful and attractive was one which laid open divers questions for discussion. Some of these it may be well to indicate. It might be contended, on the very threshold, that Architecture, like Sculpture, does not admit of full illustration, without the help of solid form; as by means of models, or by actual casts requiring space such as is afforded at the Crystal Palace, or the South Kensington Museum. Assuming, however, that a fair enough suggestion can be made by graphic art on a flat surface, such as could find accommodation in our Gallery, the problem how the subject can best be dealt with remains beset with difficulties. Apart from the necessity, by no means unimportant or easy, of separating the technical element from what properly belongs to the Fine Art which it is our aim to cultivate, the wideness of the field of study is in itself a source of bewilderment. Regarded from the most purely æsthetic point of view, some classification is requisite to a philosophic treatment, even in an Exhibition Gallery:—a division into styles; an analysis of the objects of construction, whether ecclesiastical, civil, or military; a representation

of internal, apart from that of external, form; and, finally, a distinct consideration of ornament, both as applied to the constructive element, and as a branch of the Arts allied to and merging in those of Sculpture and Painting.

Were we to take a historic view of the subject, a choice would have to be made between a system having reference to the buildings themselves, and one which concerned itself more with the artists who designed them. In the former case, to be at all comprehensive, no illustration would be possible, beyond the superficial, or merely elementary. If it be desired to confine ourselves to a single style, what style should have the preference? Some particular period might indeed be selected. For example, an adequate illustration of the successive revivals in recent times, first of Classic, and afterwards of Gothic, architecture, might have been attended with some profit. But a still better field of study is to be found among the buildings themselves, as they actually stand and are undergoing the test of daily use and observation, while others are constantly rising up afresh in ever increasing profusion.

Again, there is the temptation, hard to resist, of allowing our taste for Art to be led away into side channels by antiquarian learning or local associations, often investing with a special interest some building in itself devoid of architectural merit or attraction.

When, on the other hand, we endeavour to treat the subject in that sort of historic fashion above mentioned, which gives to the Architect the first consideration, it would seem reasonable to hope that by means of a collection of original designs, some new light might be thrown upon artistic conceptions not always equally apparent in the buildings which have been their visible result. It was by this hope that the sub-Committee were mainly directed in their earlier inquiries. But impediments of various kinds were found to stand in the way of its realization. Drawings of this kind by

our earlier architects were difficult to meet with, and when they were known to exist, it was found that they were either deposited in public institutions, such as the Soane Museum, or that at South Kensington, having no power of lending them to a private society, or they were so bound up in books as not to be available for exhibition on the walls of a gallery. These obstacles rendered the designs of the earlier architects almost unobtainable; and it was not thought expedient to fill the gallery with the perspective drawings of the modern school, which it is the fashion to issue from the architect's office, dressed in gay and unreal effects by pupils and assistants.

Sensible of these difficulties, and at the same time of the necessity of restricting in some way the wideness of scope afforded by the definition which had been adopted, the Committee deemed it their most expedient course to abstain from imposing, in the first instance, any severe limitation as to date, style, or purpose of building, except that the exhibition of works of living Artists\* was (according to the recognized practice of the Club) forbidden; and to allow the character of the Exhibition to be in a great measure determined by the nature of the examples which might be found available for selection. Merely intimating, therefore, that while on the one hand purely professional designs, such as plans, elevations, sections, and other working drawings, would in general be excluded; so, on the other hand, it was not desired to exhibit landscapes or subject-pictures to which buildings were only accessory, or subordinate to a pictorial treatment; they endeavoured to ascertain, by means of a somewhat general inquiry, what works of an admissible quality would be forthcoming if required. The drawings most sought for were those in which, while to represent the architectural character of a building had been the primary aim of the draftsman, the subject had been regarded by him throughout from the Artist's, as distinguished

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\* Since the Catalogue was printed, it has been discovered that one drawing (at least) by a living artist has unintentionally been included in the collection.

both from the builder's and from the antiquary's or topographer's point of view.

The result of this inquiry is to be seen in the Exhibition before us. To the vagueness and latitude of construction of the terms under which the collection began, its extent and variety has been mainly due; and while this variety has imparted to it a somewhat miscellaneous character, it may have its advantage in affording matter of interest to spectators of equally varied learning and proclivities. The intermixture and combination of such sources of interest have at the same time rendered it impossible to adopt any purely philosophical system of arrangement.

With a few exceptions, to be specially referred to below, the objects exhibited come strictly within the category of *Artists' Drawings*, their attraction being derived partly from the graphic art which they display and partly from the subject delineated. In arranging the Gallery, both these considerations had to be borne in mind, and the grouping has been influenced partly by the one and partly by the other. As far as the variety of sizes, strength, materials, and degrees of finish of the Drawings would permit, those representing similar styles of Architecture have been placed together; but the proper sequence has often had to give way to the requirements of space and general expediency.

For a list of the buildings represented, the reader is referred to the numerical Catalogue which follows, but to ascertain the names of the Architects and the circumstances of erection, recourse must in general be had to Architectural and Historical Works and other authorities. With respect to the graphic Artists who have depicted them, some notes and memoranda are given in an Appendix, in which references are made to numerous volumes wherein Engravings of their Drawings may be found, and where evidence is preserved of the vast amount of industry and talent which, chiefly within the

present century, has been expended by Deceased British Artists in the illustration of Architectural subjects. Many of these Artists are little known beyond the circle of Antiquaries and Students of Architecture, and among these chiefly by their engraved works. Yet in their original drawings there are often a delicacy and a brilliancy of touch, together with other artistic qualities, which surpass the work of the Engraver, and throw photography far into the shade. Those of E. Blore, J. Coney, F. Mackenzie, A. Pugin, and others illustrate and justify this observation.

As no distinction has been made in the admission of Drawings between those Artists who have been professional Architects, and those who have confined themselves to graphic delineation, one marked result of this Collection is the prominence it gives to a few of the former class, and the evidence which it affords how well qualified some of them have been to take a high place in the ranks of the latter. Drawings by the two Cockerells, by Barry, Wyatt, Ferrey, Pugin, Papworth, Street, and others bear out this assertion; though, generally speaking, as it is reasonable to expect, the works of the professional Painters, with Turner at their head, must be allowed to occupy the foremost position.

Widely comprehensive as the Collection is, in its array of different Masters and styles of Drawing and Painting, the limitation to one class of subject gives to all a sufficient unity of purpose to enable it to afford opportunities of making some instructive comparisons between different Artists. For example, there will be found near together Pencil Drawings, very similar in size and motive, by Edridge, Prout, Holland and Burgess, in which it is interesting to study the artistic relations to one another. Many such juxtapositions might be pointed out; but these, and other matters of profitable study, may well be left to the observation of intelligent spectators.

A few Architects' designs, which form the chief exceptions above referred to, have been hung in a separate apartment. Among



these, however, are some of the most remarkable works in the Collection. By the liberality of Her Majesty the Queen, and of his Grace the Duke of Devonshire, an important series of drawings by Inigo Jones\* has been placed on view there; and in the same room will be found a set of original designs by the late Mr. Decimus Burton for the still incomplete Arches at Hyde Park Corner. These, kindly lent by the Architect's niece, have a special interest at the present time.

It had also been hoped that it would have been possible to bring together a curious series of original Drawings, illustrative of Sir Christopher Wren's successive designs for St. Paul's Cathedral; the Dean and Canons having placed their collection at the disposal of the Committee. But here, as at All Souls' College, Oxford, the Wren Drawings were found to be mounted in books, to exhibit which would have required special arrangements, which were not practicable. This interesting passage in the history of Architecture, has, however, some illustration in the copy (No. 314) by Mr. Penrose of one of the All Souls' designs, and in the two highly finished interiors of St. Paul's (Nos. 207, 208); and also in Sangallo's design for St. Peter's (Nos. 307, 309), and Turner's superb View of Ely Cathedral (No. 175), a design and building each of which is said to have afforded suggestions to the architect of St. Paul's.

The Committee desire, in conclusion, to express the sincere thanks of the Club, for assistance and good will, to Her Majesty the Queen, to His Grace the Archbishop of Canterbury, to His Grace the Duke of Devonshire, the Dean and Canons of St. Paul's, the Society of Antiquaries, the Royal Institute of British Architects, and to many private Collectors and other persons, of some of whose kind offers of contributions the Committee regret to have been unable to avail themselves.

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\*For the description of these drawings, and for the note on Inigo Jones in the Appendix, the Club is indebted to the pen of its Member, Mr. Eustace J. A. Balfour.



## CATALOGUE.

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The measurements are in inches and eighths, the width preceding the height.  
In each case the first name is that of the artist, and the last that of the lender.

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- 1—J. J. SCOLES. The Erechthæum, Athens. Showing its condition after the first siege.  
Water colour. "1824." 34 by 21-2.  
S. J. Nicholl.
- 2—C. R. COCKERELL, R.A. The Temple of Theseus, Athens.  
Water colour. 23-7 by 16-3.  
Mrs. F. P. Cockerell.
- 3—HARRY WILLSON. Outer wall of Forum of Nerva. (Forum Transitorium.)  
Via delle Colonnacce, Rome. Formerly known as the Temple of Pallas.  
Cf. No. 12.  
Water colour. "1842." 11-2 by 15.  
Sir William Drake.
- 4—WILLIAM J. MÜLLER. Caryatides, Erechthæum, Athens. From the interior of the Portico. The Pilaster to the left occupies the place of the figure removed by Lord Elgin, now in the British Museum. It is now replaced by a terra-cotta copy. Cf. Nos. 1, 8, and 22.  
Water colour. 11-2 by 16-5.  
Henry Vaughan.
- 5—C. R. COCKERELL, R.A., and F. P. COCKERELL. "Study of the Mausoleum at Halicarnassus, from the texts of Pliny, Vitruvius, and Martial—from the measurements of the fragments recently excavated by the British Government, and now in the British Museum—and according to the idea published in the Classical Journal, 1847, by C. Newton and the author, C. R. Cockerell, R.A." Designed by C. R. Cockerell, R.A., and painted by F. P. Cockerell. Exhibited at the Royal Academy, 1859.  
Water colour. 26 by 32-4.  
Mrs. F. P. Cockerell.

- 6—C. R. COCKERELL, R.A. Temple of Apollo Epicurius at Bassae, near Phigaleia in Arcadia. This drawing represents the temple as it was when Mr. Cockerell made the excavations to discover the bas-reliefs now in the British Museum. "The first he saw of them was by creeping into a hole among the fallen blocks of the temple, where a fox had made its home, and scraping among the rubbish which formed its nest, so to speak, he saw, by a crack of light coming through from above, some beautiful work which induced him to undertake the excavations." An engraving from this drawing is published in his work on the Temples of Ægina and Bassae. London, 1860.

Water colour. 1810. 28-4 by 14-4.

Mrs. F. P. Cockerell.

- 7—C. R. COCKERELL, R.A. "The Theatre of Pompeii restored; as it may have appeared in the interval of the earthquake A.D., 63, and the final catastrophe which overwhelmed the city A.D., 79; from admeasurements and delineations on the spot." Exhibited at the Royal Academy in 1831.

Water colour. 32-2 by 17-4.

Mrs. F. P. Cockerell.

- 8—SIR CHARLES BARRY, R.A. The Erechthæum, Athens; from the S.W. Barry was in Greece in 1818.

Water colour. 20-4 by 14-2.

J. W. Barry.

- 9—W. J. MÜLLER. Columns for supporting Choragic Tripods, above the Theatre of Dionysus, Acropolis, Athens.

Water colour. 9-5 by 13-6.

Edward Hamilton, M.D.

- 10—C. R. COCKERELL, R.A. The Acropolis, Athens, with the Ruins of the Temple of Jupiter Olympius.

Water colour. About 1810. 32-7 by 9.

[This drawing was much injured by damp six or seven years ago, and the sky, then of a plain blue, completely destroyed. It was repainted by a restorer, and pasted on the drawing.]

Mrs. F. P. Cockerell.

- 11—G. A. MOORE. The Temple of Segesta, Sicily.

Water colour. "1837." 18-2 by 12-5.

Matthew Wyatt.

- 12—SIR C. L. EASTLAKE, P.R.A. Outer wall of the Forum of Nerva, formerly known as the Temple of Pallas, Rome. Entablature with frieze illustrating domestic attributes of Minerva. Statue of the Goddess above. Cf. No. 3.  
Water colour. 13-2 by 17.

Lady Eastlake.

- 13—J. J. SCOLES. The Temple of the Winds, Athens.

[This drawing, as well as No. 14, may be compared with Stuart's views of same places to illustrate the destruction caused by the Greek sieges of 1822.]

Water colour. "1824." 8-2 by 10-6.

S. J. Nicholl.

- 14—J. J. SCOLES. The Choragic Monument of Lysicrates. Cf. Nos. 23 and 24.  
Water colour. "1824." 8-2 by 10-6.

S. J. Nicholl.

- 15—J. J. KIRBY. The Pantheon, Rome. Exterior. With ideal surroundings. In this drawing, and in No. 16, all modern additions are omitted.  
Water colour. 28-4 by 19-6.

Her Majesty the Queen.

- 16—J. J. KIRBY. The Pantheon, Rome. Section. The constructive parts of the dome are omitted.  
Water colour. 27-4 by 19-2.

Her Majesty the Queen.

- 17—ROBERT ADAM. Three compositions of Roman ruins.  
Water colour. 3-7 by 3-4, circular 3-4 diameter, and ditto.

Miss Wood.

- 17A—W. J. MÜLLER. The Parthenon, Athens. East end.  
Water colour. "1838." 16-6 by 11-4.

Frank Dillon.

- 18, 19—J. B. PAPWORTH. Two Compositions of Ruins from Palestrina (the ancient Præneste). Exhibited by the "Associated Artists in Water Colours" in 1808.  
Water colour. 25-4 by 17-2, and 25-2 by 17-2.

Wyatt Papworth.

**20—F. P. COCKERELL. The Arch of Titus, Rome.**

Water colour. 18-2 by 12-4.

Mrs. F. P. Cockerell.

**21—SIR CHARLES BARRY, R.A. The Ponte Rotto, Rome.**

Pencil. About 11 by 8-4.

J. W. Barry.

**22—JAMES STUART. The Erechthæum, Athens. Stuart calls the plate after this drawing "View of the West End of the Temple of Minerva Polias and of the Pandrosium." The Turkish Commander, Disdor Aga, is seen watching the excavations being carried on. Stuart himself, in a Greek dress, to the right drawing the ruins.**

Water colour. About 1751. 15-2 by 10-6.

Royal Institute of British Architects.

**23—JAMES STUART. The Choragic Monument of Lysicrates. "Taken from the further end of the Garden belonging to the Hospitium of the Capuchins." At that time more than half the monument was concealed. The space around is now cleared, but the monument is still the property of France.**

Water colour. About 1751. 15-2 by 10 6.

Royal Institute of British Architects.

**24—JAMES STUART. The Octagon Tower of Andronicus Cyrrhestes, known as the Tower of the Winds. "Taken from the window of the house of the Muderess Effendi. The Turk with the long hair is the Sheik Mustapha, the head of those Dervishes who perform the circular dance in the Tower of the Winds, at the top of which he has placed a large wooden model of his turban. The female figures represent a Christian matron of distinction accompanied by her three daughters and a maid servant."**

Water colour. About 1751. 17-4 by 12-4.

Royal Institute of British Architects.

**25—JAMES STUART. "View of the Acropolis, Athens. Taken from the situation of the Ancient Piræic Gate." In the foreground a body of Turks engaged in playing "Jereet." The old Turkish walls, the tower, and the fortress into which the north wing at the Propyleum was built, are shown here.**

Water colour. About 1751. 27-6 by 14.

Royal Institute of British Architects.

- 26—JAMES STUART.** "Amphitheatre of Pola in Istria, from the West."

Water colour. 1750. 18-4 by 12.

Royal Institute of British Architects.

- 27—JAMES STUART.** "Temple of Rome and Augustus, Pola."

Water colour. 15-2 by 10-6.

Royal Institute of British Architects.

- 28—JAMES STUART.** "Doric Temple at Corinth." Here we see twelve columns and a considerable portion of the Architrave; some forty years later (in 1795) Hawkins found only seven columns standing. Three still remain.

Water colour. 1751. 15-2 by 10-6.

[These seven drawings (Nos. 22 to 28) were engraved in Stuart and Revett's great work between the years 1762 and 1816.]

Royal Institute of British Architects.

- 29—SIR CHARLES BARRY, R.A.** The Great Hall, Karnak.

Water colour. 26-2 by 36-7.

J. W. Barry.

- 30—SIR CHARLES BARRY, R.A.** The two Obelisks in front of the temple of Rameses II., Luxor. That to the right is now in the Place de la Concorde, Paris.

Pencil. About 1818. 13-2 by 18-1.

J. W. Barry.

- 31—SAMUEL PROUT.** Interior of the Basilica of Constantine, with the Bell Tower of Sta. Francesca Romana, Rome.

[Engraved by J. B. Allen in Jennings's "Landscape Annual," 1831, as the "Temple of Peace."]

Water colour. 11-5 by 16-6.

Frederick Nettlefold.

- 32—SIR M. DIGBY WYATT.** Arch of Titus, Rome.

Water colour. 27-6 by 20.

Lady Wyatt.

- 33—SIR CHARLES BARRY, R.A.** Phile. General view from the Island of Biggeh.

Pencil. 27 2 by 16.

J. W. Barry.

**34—F. P. COCKERELL. Temple of Segesta.**

Water colour. 1857. 17-2 by 11-6.

Mrs. F. P. Cockerell.

**35—F. P. COCKERELL. The Temple of Neptune, from the interior of the so-called Basilica, Paestum.**

Water colour. 1857. 17-2 by 11-6.

Mrs. F. P. Cockerell.

**36—DAVID ROBERTS, R.A. Great gateway of the Temple of the Sun, Baalbec. The half displaced block of the architrave is now supported by a pier of masonry.**

Water colour. "May 7, 1839." 14-2 by 20-2.

Sir Thomas Brassey, K.C.B., M.P.

**37—J. B. PAPWORTH. "The Statues of Memnon (restored), near Thebes."**

Water colour. 1813. 17-4 by 12.

Wyatt Papworth.

**38—F. P. COCKERELL. "A Poet's home at Pompeii."**

Water colour. 16 by 13-2.

Mrs. F. P. Cockerell.

**39—C. R. COCKERELL, R.A. Restoration of a House in Pompeii.**

Water colour. 14-2 by 10-2.

Mrs. F. P. Cockerell.

**40—C. R. COCKERELL, R.A. Interior of Palace of Ali Pasha at Janina. Ali Pasha and his two sons are seated on divans. The Palace was shortly after destroyed by the Albanians, and the Pasha with all his family killed.**

Water colour. About 1811-15. 14-4 by 9-3.

Mrs. F. P. Cockerell.

**41—J. B. PAPWORTH. Design for an "Altar-piece, in the private chapel at the seat of a nobleman, intended to combine in its structure, architecture, painting, and sculpture.**

[Exhibited at the Royal Academy, 1815.]

Water colour. 9-2 by 11-4.

Wyatt Papworth.

- 42—SYDNEY SMIRKE, R.A.** Tomb of Theodoric, Ravenna.  
 [Mr. Smirke published an "Account of the Mausoleum of Theodoric at Ravenna," with plan and one plate, in the "Archæologia," vol. 23.]  
 Sepia. About 13 by 9-4.  
 Sydney Smirke.
- 43—SYDNEY SMIRKE, R.A.** Trajan's Arch. Ancona.  
 Sepia. About 9-4 by 8-4.  
 Sydney Smirke.
- 44—SIR CHARLES BARRY, R.A.** Temples of Vesta and Fortuna Virilis, Rome, with the Casa di Rienzi in the distance.  
 Sepia. 12-4 by 9-1.  
 J. W. Barry.
- 45—SIR A. W. CALLCOTT, R.A.** Ruin of the Temple of Gertassee, Nubia.  
 Water colour. 9 by 6-3.  
 James Worthington.
- 46—COL. BATTY.** Temples of Vesta and Fortuna Virilis, Rome.  
 Water colour. 4-4 by 4.  
 E. H. Martineau.
- 47—C. R. COCKERELL, R.A.** "A Tribute to the Memory of Wren." A group of Sir Christopher Wren's principal buildings. Composed by C. R. Cockerell, R.A.; chiefly coloured by Geo. Dodgson. [Exhibited at the Royal Academy in 1838.]  
 Water colour. 52-2 by 38-6.  
 Mrs. F. P. Cockerell.
- 48—SYDNEY SMIRKE, R.A.** Temple of Concord, Agrigentum. East front.  
 Pencil. About 13 by 6.  
 Sydney Smirke.
- 49—SYDNEY SMIRKE, R.A.** Restoration of a Greek Doric Temple.  
 Sepia. About 10 by 8.  
 Sydney Smirke.
- 50—SIR CHARLES BARRY, R.A.** Temple of Neptune from the North. Beyond to the left the ruins of the so-called Basilica. Pæstum.  
 Pencil. 15-3 by 9-7.  
 J. W. Barry.



- 51—SIR CHARLES BARRY, R.A.** Colosseum, Rome. Before the building of the Buttress wall under Pius VII.

Pencil. About 13 by 9.

J. W. Barry.

- 52—JOSEPH NASH.** Interior of Wollaton Hall, near Nottingham.

[Lithographed in "The Mansions of England." 3rd Series.]

Water colour. "1841." 14-6 by 20.

J. C. Robinson.

- 53—SIR M. D. WYATT.** The Church of the Confraternità of SS. Andrea and Bernadino (Dei Nobili della Giustizia), Perugia. Façade decorated by Agostino Ducci.

Water colour. 9-2 by 14.

Matthew Wyatt.

- 54—GEORGE DODGSON.** From the Top of St. Paul's.

Water colour. 17 by 13.

J. Chisholm Gooden.

- 55—JOSEPH NASH.** Interior of a Hall in Hampton Court Palace, in the time of Wolsey.

Water colour. 16-6 by 11-2.

J. C. Robinson.

- 56—W. H. BARTLETT.** Exterior of Town Hall, Ghent. Cf. No. 136.

Sepia. 6-5 by 9.

Sir Wm. Drake.

- 57—THOMAS MALTON.** Street now destroyed, leading to Old Palace Yard, Westminster. Front of the Old Law Courts on the left.

Water colour. 18-5 by 12-7.

E. H. Martineau.

- 58—W. W. DEANE.** Hall of the Senate, with Tintoretto's Pietà above the Throne. Doge's Palace, Venice.

Water colour. 26-6 by 18.

Mrs. W. W. Deane.

- 59—SIR M. D. WYATT.** Interior of an Italian Church.

Water colour. 9-6 by 15-4.

Matthew Wyatt.

- 60—** . PYNE. Interior of Shakspeare's House, Stratford-on-Avon.  
 [From the collection of James Ward, R.A.]  
 Water colour. 13-5 by 7-4.  
 George Smith.
- 61—**R. W. BILLINGS. Court Yard of Newark Castle, on the Firth of Clyde.  
 [Engraved by G. B. Smith in the "Baronial and Ecclesiastical Antiquities of Scotland." Vol. 4, plate 24.]  
 Sepia and Indigo. 8-7 by 7-4.  
 John Hebb.
- 62—**THOMAS ALLOM. "A design for improving the property on the banks of the Thames between London and Blackfriars Bridges." View looking down the river.  
 [This drawing and No. 63 were exhibited at the Royal Academy in 1846 and 1848.]  
 Water colour. 52 by 28-4.  
 Mrs. Allom.
- 63—**THOMAS ALLOM. See No. 62. View looking up the river.  
 Water colour. 47 by 20-4.  
 Mrs. Allom.
- 64—**THOMAS MALTON. "Great Court, Somerset Place."  
 [Engraved in Malton's "London and Westminster," plate dated 5th Nov., 1796.]  
 Water colour. 12 by 8-3.  
 Sir Wm. Drake.
- 65—**THOMAS MALTON. North side of the Great Court, Somerset Place.  
 Cf. No. 66.  
 Water colour. 9-4 by 6-4.  
 James Worthington.
- 66—**THOMAS MALTON. "North side of the Great Court, Somerset Place."  
 [Engraved in Malton's "London and Westminster," plate dated 5th Nov., 1796.] Cf. No. 65.  
 Water colour. 12 by 8-3.  
 Sir Wm. Drake.
- 67—**THOMAS MALTON. Broker's Exchange; interior of the Bank of England.  
 Water colour. 19-5 by 13-5.  
 E. H. Martineau.

- 68—J. S. COTMAN.** Interior of Crosby Hall, Bishopsgate Street ; when used as a cloth wareroom.

Water colour. 1831. 22 by 15-2.

J. R. Bulwer, Q.C., M.P.

- 69—JOSEPH NASH.** Library at Merton College, Oxford.

Water colour. "1861." 11 by 13.

Sir Wm. Drake.

- 70—JOSEPH NASH.** Entrance to Speke Hall, Lancashire.

[Lithographed in "The Mansions of England." 4th Series.]

Water colour. 11-2 by 16-1.

P. C. Hardwick.

- 71—F. R. COCKERELL.** Interior of the Church of Santo Spirito, Florence.

Sepia. 9-3 by 7-4.

Mrs. F. P. Cockerell.

- 72—CHARLES WILD.** Quadrangle, St. John's College, Oxford.

Water colour. 1820. 8-5 by 5-7.

J. W. Wild.

- 73—FREDERICK MACKENZIE.** West Doorway of Rochester Cathedral.

[Engraved by R. Roffe in the "Beauties of England and Wales," vol. 8, p. 639.]

Water colour. 7-1 by 5-5.

Sir Wm. Drake.

- 74—S. H. GRIMM.** Cowdray House, near Midhurst, Sussex, W. view. Built about 1530, by Fitzwilliams, Lord Southampton. Afterwards the seat of Lord Viscount Montague. Burnt 1793. The ruin still exists.

Water colour. 16-4 by 11-4.

Richard Fisher.

- 75—S. H. GRIMM.** Cowdray House, N.E. front. See No. 74.

Water colour. 16-4 by 11-4.

Richard Fisher.

- 76—THOMAS MALTON.** Part of the Bank of England and Old Royal Exchange.

Water colour. 13-6 by 17-7.

E. H. Martineau.

- 77—J. M. W. TURNER, R.A.** "Sketch of a building in London after a fire."  
 [Probably the drawing exhibited in the Royal Academy in 1792 as "The Pantheon, the Morning after the Fire." The Pantheon was burnt on 14th January, 1792.]  
 Water colour. 9-4 by 11-6.  
 P. C. Hardwick.
- 78—GEORGE DODGSON.** Greenwich Hospital.  
 Water colour. 12-6 by 9.  
 J. A. Bostock, C.B.
- 79—SAMUEL PROUT.** Albert Dürer's House, Nuremberg.  
 [Exhibited by the Fine Art Society, 1880. See Ruskin's Notes, p. 59.]  
 Pencil. 10-4 by 8.  
 The Fine Art Society.
- 80—JAMES MALTON.** West Front of Trinity College, Dublin.  
 [Engraved by the Artist in his work on Dublin, with different figures. Plate dated "March, 1793."]  
 Water colour. 1796. 30 by 20-4.  
 Henry Doyle, C.B.
- 81—EDWARD DAYES.** Greenwich Hospital.  
 Water colour. "1788." 22-2 by 16-4.  
 Henry Pilleau.
- 82—SIR JEFFRY WYATVILLE, R.A.** Windsor Castle. Gateway and Keep.  
 Water colour. 13-6 by 18-1.  
 Matthew Wyatt.
- 83—PAUL SANDBY, R.A.** Windsor Castle. "View from the Black Rod, the Round Tower, Royal Court, and Devil's Tower, &c."  
 Water colour. 17 by 11.  
 Her Majesty the Queen.
- 84—PAUL SANDBY, R.A.** Gateway, Windsor Castle.  
 Water colour. 19-2 by 14.  
 Her Majesty the Queen.
- 85—GEORGE SHEPHERD.** Church of St. Clement Danes, London. 1814.  
 Water colour. 5-3 by 8-5.  
 Sir Wm. Drake.

**86—GEORGE SHEPHERD.** Church of St. Martin's-in-the-Fields, London. 1815.

Water colour. 5-3 by 7-6.

Sir Wm. Drake.

**87—SIR JEFFRY WYATVILLE, R.A.** Bird's-eye "Sketch View of Alterations at Windsor."

Pen drawing, tinted. 22 by 10.

Matthew Wyatt.

**88—A. WELBY PUGIN.** "An Old House, Rouen."

Water colour. 5-4 by 9-6.

P. P. Pugin.

**89—JOSEPH NASH.** Wollerton Manor House, near East Barsham, Norfolk, Erected about 1500.

[Drawn for "A Series of Views illustrative of Pugin's Examples of Gothic Architecture," 4to., 1830.]

Sepia. 8-7 by 7.

Wyatt Papworth.

**90—SIR JEFFRY WYATVILLE, R.A.** "The Old Limekiln Seat in the Slopes, Windsor Castle."

Brown and Grey. 7-4 by 11.

Matthew Wyatt.

**91—FREDERICK MACKENZIE.** Interior of the Church of St. Stephen, Wallbrook.

Water colour. 4-6 by 6-7.

Sir Wm. Drake.

**92—PAUL SANDBY, R.A.** Postern Gate, Canterbury. Now destroyed.

Water colour. 5-7 by 4-2.

His Grace the Archbishop of Canterbury.

**93—JOSEPH NASH.** Tower of Wollerton Manor House, near East Barsham, Norfolk. Erected about 1500.

[Drawn for "A Series of Views illustrative of Pugin's Examples of Gothic Architecture," 4to., 1830.]

Sepia. 6-7 by 9-2.

Wyatt Papworth.

**94—J. A. BELL & F. MACKENZIE.** Four views in the University of Cambridge.

Sepia.

(1) Caius College. Front in Trinity Street (by Bell).

3-6 by 5-4.

(2) Trinity, from St. John's Old Bridge (by Bell).

5-4 by 3-5.

(3) Gateway, Trinity Stables (by Mackenzie).

5-5 by 4.

(4) St. John's College New Bridge (by Bell).

5-6 by 4.

[1, 2 and 4 are engraved by J. Le Keux in "Memorials of Cambridge."]

Mrs. Lange.

**95—F. MACKENZIE & J. A. BELL.** Four views in the University of Cambridge.

Sepia.

(1) University, or Great St. Mary's Church (by Bell).

5-4 by 3-7.

(2) The University, or Pitt Press (by Mackenzie).

5-3 by 3-7.

(3) Queen's College, Second Court (by Mackenzie).

5-6 by 3-7.

(4) St. Peter's College, Gisborne Court (by Mackenzie).

5-6 by 3-7.

[Engraved by J. Le Keux in "Memorials of Cambridge."]

Mrs. Lange.

**96—JOHN BURGESS.** Old Houses ; Street in Dinan, Brittany.

Pencil. 10-6 by 14-5.

R. P. Spiers.

**97—EDWARD BLORE.** Monument to one of the Babington Family, in Church of Kingston-on-Soar, near Kegworth. [Not engraved.]

Sepia. 8-6 by 8-2.

Rev. E. W. Blore.

**98—SAMUEL AUSTIN.** Old Church, Malvern Wells.

Water colour. 11 by 8-4.

Sir William Drake.

- 89—SAMUEL PROUT.** Domo d'Ossola.  
 [Engraved by Wm. Wallis in Jennings's "Landscape Annual," 1830.]  
 Water colour. 23-4 by 17-4.  
 T. S. Kennedy.
- 100—HENRY EDRIDGE, A.R.A.** "The Abbey Church of St. Ouen from Place Rabec, Rouen."  
 Pencil. "1819." 12-1 by 17-5.  
 The Fine Art Society.
- 101—HENRY EDRIDGE, A.R.A.** Evreux Cathedral. Exterior.  
 Pencil. "1819." 11-4 by 17-7.  
 Geo. Smith.
- 102—JOSEPH NASH.** Hall of Eltham Palace, Kent. Exterior. Erected about 1480.  
 [Drawn for "A Series of Views illustrative of Pugin's Examples of Gothic Architecture," 4to., 1830.]  
 Sepia. 8-7 by 6-6.  
 Wyatt Papworth.
- 103—JOSEPH NASH.** Episcopal Palace, Croydon, as it appeared after the fall of the East End Wall, 6th June, 1830.  
 [Drawn for "A Series of Views illustrative of Pugin's Examples of Gothic Architecture," 4to., 1830.]  
 Sepia. 9-7 by 8.  
 Wyatt Papworth.
- 104—HENRY EDRIDGE, A.R.A.** Entrance to Taunton, Somersetshire.  
 Sepia and Grey. 9-4 by 12-3.  
 Jas. Worthington.
- 105—CHARLES WILD.** Trinity College, Cambridge. Library and part of North side of Neville's Court. The former by Wren, the latter built about 1613-15.  
 Water colour. 10 by 6-4.  
 J. W. Wild.
- 106—BENJAMIN FERREY.** Vincennes.  
 Water colour. 7 by 5.  
 Mrs. Ferrey.
- 107—FREDERICK NASH.** Interior of Westminster Abbey.  
 Water colour. 35 by 44.  
 Earl of Northbrook, G.C.S.I.

- 108—THOMAS ALLOM.** Truro Church, Cornwall.  
 [Engraved by E. Challis in Fisher's "Cornwall Illustrated," 1831.]  
 Sepia. 6 by 3-6.  
 W. D. Hertz.
- 109—JOHN CARTER.** West Front, Ely Cathedral.  
 Water colour. 6-5 by 8.  
 R. R. Holmes.
- 110—EDWARD BLORE.** Interior of Peterborough Cathedral.  
 [Coloured by another hand.]  
 Water colour. 18-4 by 13-6.  
 Rev. E. W. Blorc.
- 111—A. WELBY PUGIN.** St. Martin's Church, Herne, Kent.  
 Water colour. 6-6 by 9-3.  
 T. S. Kennedy.
- 112—CHARLES WILD.** Iffley Church, Oxfordshire; Norman doorway and part of interior.  
 Water colour. 1814. 5-4 by 7-1.  
 J. W. Wild.
- 113—J. SCARLETT DAVIS.** Interior of the Church of St. Eustache, Paris.  
 Water colour. "1836." 10-7 by 6-2.  
 William Vokins.
- 114—J. SCARLETT DAVIS,** Interior of the Church of St. Roch, Paris. (?)  
 Water colour. "1836." 11-1 by 6 4.  
 William Vokins.
- 115—SAMUEL PROUT.** The Marien Kapelle, from the Market Place, Würzburg.  
 Water colour. 27-4 by 21.  
 James Worthington.
- 116—SAMUEL PROUT.** East end of the Cathedral, from the Market Place, Würzburg.  
 Pencil. 11-2 by 17.  
 T. S. Kennedy.
- 117—SAMUEL PROUT.** The Cathedral of St. Maurice, Angers.  
 Pencil. 10-4 by 16.  
 T. S. Kennedy.



- 118—J. W. ARCHER.** Monument to Alfrid, King of Bernicia (the Northern Division of Northumberland), at Bewcastle, Cumberland ; West side.

Water colour. 10-3 by 14-5.

R. P. Spiers.

- 119—JOHN CARTER.** "The Porch, or principal entrance at the West front of Lichfield Cathedral."

Brown and blue. "1782." 9-4 by 14-7.

J. C. Jackson.

- 120—BENJAMIN FERREY.** Church of St. Nicholas, Caen.

Water colour. 7-1 by 5.

Mrs. Ferrey.

- 121—BENJAMIN FERREY.** Le Mans Cathedral.

Water colour. 7 by 4-7.

Mrs. Ferrey.

- 122—J. S. COTMAN.** A Norman Tower on a flat shore.

Water colour. 15 by 10-3.

Mrs. Edwin Field.

- 123—A. WELBY PUGIN.** Amiens from the South-East.

Water colours. 9 by 5-4.

P. P. Pugin.

- 124—F. MACKENZIE and J. A. BELL.** Four views in the University of Cambridge.

Sepia.

- (1) Trinity College Entrance Gateway (by Mackenzie).

3-6 by 5-3.

- (2) King's College, Interior of Hall (by Mackenzie).

3-6 by 5-4.

- (3) St. John's College New Buildings (by Mackenzie).

4 by 5-5.

- (4) Queen's College Entrance Gateway, "as taken in 1837" (by J. A. Bell).

4 by 5-4.

[Engraved by John Le Keux in "Memorials of Cambridge."]

Mrs. Lange.

**125—HUGH O'NEILL.** West Doorways, Rouen Cathedral.

Pencil. 11-3 by 15-2.

R. Phené Spiers.

**126—EDWARD BLORE.** Interior of Roslin Chapel, near Edinburgh.

Sepia. 6-4 by 9-4.

Rev. E. W. Blore.

**127—WILLIAM ALEXANDER.** Porch, St. Peter's in the East, Oxford.

Water colour. 5-6 by 7-6.

R. Phené Spiers.

**128, 129—GEORGE AITCHISON.** Two views in the Tower of the Church of St. Bartholomew the less, London, 1824.

Inigo Jones was christened in this Church, 19th July, 1573.

Water colour. Each 10 by 16.

George Aitchison, A.R.A.

**130—PAUL SANDBY, R.A.** West Gate, Canterbury.

Water colour. 5-7 by 4-2.

His Grace the Archbishop of Canterbury.

**131—W. L. LEITCH.** Doorway in Glasgow Cathedral.

Water colour. 7-6 by 8-3.

J. L. Roget.

**132—D. H. McKEWAN.** Interior, Hardwick Hall.

Water colour. 21-6 by 14-4.

J. A. Bostock, C.B.

**133—GEORGE DODGSON.** Courtyard, Haddon Hall.

Water colour. "1858." 19-4 by 13.

J. Chisholm Gooden.

**134—JOHN BURGESS.** Calvary; Pleyben, Finisterre. Built 1670.

Water colour. 21-4 by 14-6.

E. Bollans.

**135—LAKE PRICE.** Interior of the Choir of the Frari, Venice

[Lithographed by Joseph Nash in Lake Price's "Interiors and Exteriors in Venice," fo., 1843, pl. 20.]

Water colour. "1840." 17-2 by 13-3.

Sir William Drake.

- 136**—W. H. BARTLETT. Exterior of Town Hall, Ghent. Cf. No. 56.  
Water colour. 6-5 by 9.  
W. D. Hertz.
- 137**—SAMUEL PROUT. Tour de l'Horloge, Evreux.  
Pencil. 10 by 15-4.  
T. S. Kennedy.
- 138**—THOS. H. CROMEK. A Norman Doorway.  
Water colour. 9-6 by 12.  
T. S. Kennedy.
- 139**—SAMUEL PROUT. Houses in Cologne.  
Pencil. 7 by 10-1.  
Sir William Drake.
- 140**—BENJAMIN FERREY. Gateway, Athelhampton, Dorsetshire.  
Water colour. 16 by 21-7.  
Mrs. Ferrey.
- 141**—JOSEPH NASH. Drawing Room in Speke House, Lancashire.  
[Lithographed in the "Mansions of England." 4th Series.]  
Water colour. 19 by 13.  
Henry Vaughan.
- 142**—SAMUEL PROUT. Church of Sta. Maria dei Miracoli, Venice.  
Pencil. 10 by 14-2.  
Edward Hamilton, M.D.
- 143**—HUGH O'NEILL. Chapel in Beaumaris Castle.  
Pencil. 17 by 12.  
R. P. Spiers.
- 144**—J. H. D'EGVILLE. Tintern Abbey.  
Water colour. "1844." 13-2 by 16-3.  
Edward Hamilton, M.D.
- 145**—JOHN BURGESS. Stratford-on-Avon Church, with old pew and stone pulpit,  
removed during recent restorations.  
Water colour. 12-2 by 17-2.  
E. Bollans.

- 146—JAMES HOLLAND.** Desecrated Church of St. Laurent, Rouen.  
Pencil. "1850." 11-6 by 17.  
Edward Hamilton, M.D.
- 147—JOHN BURGESS.** Chartres Cathedral ; North Porch and Texier's Spire.  
Water colour. 14 by 23-4.  
E. Bollans.
- 148—S. A. HART, R.A.** Interior of the Abbey Church of St. Albans ; looking West.  
Water colour. 13 by 16-2.  
R. Phené Spiers.
- 149—UNKNOWN.** Interior of the Abbey Church of St. Albans ; looking East.  
Water colour. 16-6 by 21-4.  
George Smith.
- 150—SAMUEL PROUT.** Part of the Façade of the Knights' Hall, Castle of Heidelberg.  
Water colour. 9-3 by 12-6.  
Frederick Nettlefold.
- 151—J. C. BUCKLER.** Fountain's Abbey, Yorkshire.  
Water colour. "1840." 14-4 by 20-3.  
Jas. Worthington.
- 152—SAMUEL PROUT.** Church in Normandy.  
Water colour. 9-3 by 14-1.  
Henry Vaughan.
- 153—UNKNOWN.** Church of St. Pierre, Caen, Normandy. The Moat was filled up in 1860.  
Pen and ink, outline. 21-3 by 17.  
Robert Hampson.
- 154—T. TALBOT BURY.** Pulpit in Strasbourg Cathedral.  
Water colour. 16-1 by 27-6.  
Matthew Wyatt.
- 155—THOS. HEARNE.** Dunstable Church, Bedfordshire ; exterior.  
Water colour. 5-3 by 8-4.  
Jas. Worthington.

**156—HENRY EDRIDGE, A.R.A.** Christ Church, Oxford.

Pencil. 11-2 by 15-1.

The Fine Art Society.

**157—JOHN CONEY.** Westminster Abbey.

Water colour. 24-2 by 29-2.

Jas. Worthington.

**158—THOS. HEARNE,** Thaxted Church, Essex ; exterior.

Water colour. 7-6 by 9-7.

Jas. Worthington.

**159—WILLIAM ALEXANDER.** Entrance to Bishop's Palace, Wells.

Grey. 9-4 by 7.

George Smith.

**160—J. M. W. TURNER, R.A.** Leiston Abbey, near Aldborough, Suffolk.

Water colour. 10-4 by 12.

J. C. Jackson.

**161—J. M. W. TURNER, R.A.** Battle Abbey, Sussex.

Water colour. 10-1 by 6-1.

Frederick Nettlefold.

**162—A. WELBY PUGIN.** A Church on the Rhine.

Water colour. 7-5 by 10-4.

P. P. Pugin.

**163—A. WELBY PUGIN.** Bishop's Palace, Beauvais. Now Palais de Justice.

Water colour. 9-1 by 12-7.

P. P. Pugin.

**164—A. WELBY PUGIN.** A Gothic Building in a Town.

Water colour. 7-6 by 9-1.

P. P. Pugin.

**165—CHARLES WILD.** Church of St. Jacques, Antwerp ; interior.

[The Altar of the Holy Sacrament.]

Water colour, 23 by 29.

J. W. Wild.

- 166—J. M. W. TURNER, R.A. Interior of Westminster Abbey. Inscribed  
"William Turner, Natus 1775."

Water colour. 15-4 by 21-2.

John Morris.

- 167—J. M. W. TURNER, R.A. A Country Church on a height.

Water colour. 9 2 by 6-7.

George Smith.

- 168—W. W. DEANE. North Porch of Chartres Cathedral, 1871.

Water colour. 38 by 27.

Mrs. W. W. Deane.

- 169—J. M. W. TURNER, R.A. Melrose Abbey.

Water colour. 16-3 by 13-3.

James Worthington.

- 170—J. M. W. TURNER R.A. Gothic arch in the Cloister wall of Evesham Abbey,  
Worcestershire. Signed "W. Turner."

Water colour. 10-6 by 8-2.

James Worthington.

- 171—J. M. W. TURNER, R.A. St. Mary's Church, Stafford.

Water colour. 6 by 4-1.

P. C. Hardwick.

- 172—CHARLES WILD. North Porch, Chartres Cathedral.

Water colour. 14-3 by 10-6.

J. W. Wild.

- 173—CHARLES WILD. Rouen Cathedral; South Transept. Exterior.

[The subject enlarged was engraved in a coloured Aquatint Facsimile in  
a Series of 12 Views of Foreign Cathedrals.]

Water colour. 6 by 9-5.

J. W. Wild.

- 174—W. W. DEANE. "L'Orto del Paradiso." Church of Santa Prassede, Rome.

Water colour. 19-4 by 28.

Mrs. W. W. Deane.

**175—J. M. W. TURNER, R.A.** Interior of Ely Cathedral.

Water colour. 19-4 by 25.

Stephen Winkworth.

**176—DAVID COX.** Leominster Church. Exterior. Afterwards restored by Sir Gilbert Scott, 1866.

Sepia and Grey. 12-6 by 9-4.

J. S. Storr.

**177—W. W. DEANE.** Chapel behind the Puerta de Justicia. Alhambra, Granada.

Water colour. 19-4 by 23-4.

Mrs. W. W. Deane.

**178—THOS. GIRTIN.** Jedburgh Abbey.

Water colour. 12 by 14-5.

Jas. Worthington.

**179—J. M. W. TURNER, R.A.** Four views of English Ruins.

(1) St. Mary's, Colchester.

(2) Rumborough Priory, Suffolk.

(3) Hedingham Castle, Halsted, Essex. Pure Anglo-Norman. Between 1088 and 1107, A.D. Once the seat of the Ancient family of the De Veres, Earls of Oxford. King Henry the VII. was entertained here in great state.

(4) Portchester Castle, Hants.

Water colour. Each 4-6 by 3.

Hon. Rowland Winn.

**180—SAMUEL PROUT.** Bamberg.

Pencil. 16 by 10.

T. S. Kennedy.

**181—DAVID ROBERTS, R.A.** Burgos Cathedral. West Front.

[Engraved by E. Challis in Jennings's "Landscape Annual," 1837.]

Water colour. "1836." 10-2 by 15-4.

Henry Vaughan.

**182—G. E. STREET, R.A.** Monument, East of San Pietro Martiri, Verona.

Water colour. "1872." 9-4 by 11.

A. C. Street.

- 183**—G. E. STREET, R.A. Das Goldene Dach. Innsbruck.  
Water colour. "1868." 8-2 by 11-2.  
A. C. Street.
- 184**—G. E. STREET, R.A. Crypt of the Duomo, Aquileja.  
Water colour. "1872." 8-2 by 10-2.  
A. C. Street.
- 185**—G. E. STREET, R.A. Capital : Lower Arcade, Piazzetta front of Doge's  
Palace, Venice.  
Water colour. "1868." 8-5 by 10-6.  
A. C. Street.
- 186**—GEORGE DODGSON. Gothic porch of a Cathedral.  
Charcoal. 17-4 by 10-7.  
W. H. Cope.
- 187**—SAMUEL PROUT. The Entombment ; in the Church of St. Jacques,  
Dieppe.  
Pencil. 17-6 by 13-6.  
J. H. Hutchinson.
- 188**—SIR M. D. WYATT. Church of San Benedetto, Subiaco ; interior.  
Water colour. 29 by 21.  
Lady Wyatt.
- 189**—DAVID ROBERTS, R.A. Transept of the Church of St. Miguel, Xeres.  
[Engraved in Jennings's "Landscape Annual," 1836.]  
Water colour. "1834." 10-2 by 14-2.  
Henry Vaughan.
- 190**—DAVID ROBERTS, R.A. Church of the Holy Sepulchre, Jerusalem.  
Water colour. "April 11, 1839." 19 by 12-6. -  
Sir Thomas Brassey, K.C.B., M.P.
- 191**—C. R. COCKERELL, R.A. Interior of the Church of San Paolo fuori le  
Mura, Rome. Before the Fire of July, 1823.  
Sepia and Indigo, 12 by 8.  
Mrs. F. P. Cockerell.
- 192**—SAMUEL PROUT. Rubens's House, Antwerp. The Italian screen and  
archway, leading into the garden, designed by Rubens.  
[Exhibited by the Fine Art Society in 1880. See Ruskin's Notes, p. 59.]  
Pencil. 11-1 by 16.  
The Fine Art Society.



**193—F. P. COCKERELL.** "Laborare et Orare." Cloisters of a Monastery.

[Composition suggested by St. Antonio, Padua.]

Water colour. 22 by 16-4.

Mrs. F. P. Cockerell.

**194—DAVID ROBERTS, R.A.** Church of the Nativity at Bethlehem.

Water colour. "April 6th, 1839." 20 by 14.

Sir Thomas Brassey, K.C.B., M.P.

**195—THOMAS ALLOM.** Fountain of Sultan Ahmet III., near the Bab-i-Hummayoun, or Great Gate of the Seraglio, Constantinople. This name, literally the "High Gate," is said to have originated, through its French equivalent, the designation "The Sublime Porte" for the seat of Turkish diplomacy.

[Engraved by E. Challis in Walsh's "Constantinople, &c." Vol. 2, p. 6.]

Water colour. 11-6 by 8.

Mrs. J. S. Storr.

**196—C. ROGERS COTTON.** Whitby Abbey; with the Tower standing.

Sepia. 13-7 by 9-4.

J. C. Jackson.

**197—W. W. DEANE.** Chapel of the Holy Cross, St. Mark's, Venice.

Water colour. 9-6 by 16.

Mrs. W. W. Deane.

**198—SIR M. D. WYATT.** Baptistery, St. Mark's, Venice.

Water colour. 8 by 11-2.

T. H. Wyatt.

**199—THOMAS ALLOM.** Interior of Greek Church of St. Theodore. Pergamus, Asia Minor.

[Engraved by T. A. Prior in Walsh's "Constantinople, &c." Vol. 2, p. 35.]

Water colour. 11-6 by 16-3.

Mrs. J. S. Storr.

**200—J. PARK.** Cathedral and Tower of Pisa.

Indian Ink. 19-4 by 13.

G. P. Boyce.

- 201—SAMUEL PROUT.** Palazzo Pisani a San Polo. Grand Canal, Venice.  
 [Engraved by W. R. Smith in Jennings's "Landscape Annual," 1831.]  
 Water colour. 16-3 by 10-4. Frederick Nettlefold.
- 202—JOHN BURGESS.** Westminster Abbey. Interior.  
 Water colour. 10 by 17-2. E. Bollans.
- 203—DAVID ROBERTS, R.A.** Part of a Gothic ruin. Early English.  
 Sepia. 9-2 by 12-4. G. P. Boyce.
- 204—SAMUEL PROUT.** Petrarch's Tomb at Arqua.  
 [Exhibited by the Fine Art Society, 1880. See Ruskin's Notes, p. 59.  
 Engaved by Wallis in Rogers's "Italy," 1830, p. 88.]  
 Pencil. 10 by 14-3. The Fine Art Society.
- 205—SAMUEL PROUT.** Petrarch's House at Arqua.  
 [Exhibited by the Fine Art Society, 1880. See Ruskin's Notes, p. 59.  
 Engraved by Charles Heath in Jennings's "Landscape Annual," 1830.]  
 Pencil. 10 by 14-3. The Fine Art Society.
- 206—THOMAS ALLOM.** Ruins of Hierapolis, Asia Minor. From the Theatre.  
 [Engraved by S. Fisher in Welsh's "Constantinople, &c." Vol. 2, p. 17.]  
 Water colour. 12-1 by 17-6. Mrs. J. S. Storr.
- 207—F. P. COCKERELL and J. E. GOODCHILD.** Interior of St. Paul's  
 Cathedral, London, according to an unexecuted design by Sir Christopher  
 Wren.  
 Sepia. 36-4 by 34 (top round.)  
 Royal Institute of British Architects.
- 208--F. P. COCKERELL and J. E. GOODCHILD.** Interior of St. Paul's  
 Cathedral, London, according to an unexecuted design by Sir Christopher  
 Wren.  
 Sepia. 37-4 by 28.  
 Royal Institute of British Architects.

*Nos. 209 to 231 ARE ON THE FIRST SCREEN.*

- 209**—SYDNEY SMIRKE, R.A. "Convent of the Certosa, Pavia." (?)  
Pencil. About 9 by 5-4.  
Sydney Smirke.
- 210**—SYDNEY SMIRKE, R.A. Palazzo Doria, Genoa.  
Indian ink. 9-2 by 6-4.  
Sydney Smirke.
- 211**—SYDNEY SMIRKE, R.A. Porta Pia, Ancona (Vanvitelli).  
Indian ink. About 6-6 by 7.  
Sydney Smirke.
- 212**—SYDNEY SMIRKE, R.A. Villa Falconieri, Frascati (Bramante).  
Pencil. About 7-4 by 4.  
Sydney Smirke.
- 213**—J. SCARLETT DAVIS. An old French building.  
Pencil, grey, and slight tint. 7-5 by 10-2.  
John Paget.
- 214**—FREDK. MACKENZIE. York Minster; Interior.  
Water colour. 6-5 by 9-5.  
James Worthington.
- 215**—FREDK. MACKENZIE. Canterbury Cathedral; Interior, South Aisle.  
Water colour. 6-5 by 9 5.  
James Worthington.
- 216**—J. SCARLETT DAVIS. Tomb of Heloise and Abelard. Cemetery of Père  
la Chaise, Paris.  
Pencil and Grey. 11-3 by 15.  
John Paget.
- 217**—SYDNEY SMIRKE, R.A. Cortile of Palazzo Massimi. (The last work of  
Baldassare Peruzzi), Rome.  
Pencil, Sepia, and slight colour. 7-3 by 9-2.  
Sydney Smirke.
- 218**—CHARLES WILD. "Hotel de Ville, Cologne."  
Pencil. "1825." 9 by 11-6.  
J. W. Wild.

**219—CHARLES WILD. Interior of a Church in Belgium.**

Pencil (outline for a picture). 7-6 by 13-4.

J. W. Wild.

**220—J. SCARLETT DAVIS. Tower of Cathedral, Mechlin.**

Pencil. 5-2 by 8-5.

John Paget.

**221—J. SCARLETT DAVIS. "North side of Saint Denis."**

Pencil and Grey. 6-2 by 10-3.

John Paget.

**222—BENJAMIN FERREY. Nine Sketches in Germany and Italy; from a Scrap-Book.**

- (1) Gothic Hexagonal Lantern. "Sanctus Bell." "1858."
- (2) Lantern. "Stadthaus Platz," Cologne.
- (3) Spire, Amiens. "1858."
- (4) St. Stephen's Church, Vienna. Details of Tower.
- (5) North Porch, St. Stephen's, Vienna.
- (6) Bell Tower, Church of the Apostles, Cologne.
- (7) Worms Cathedral.
- (8) Campanile of the Hotel de Ville, Verona.
- (9) Part of Giotto's Campanile, Sta. Maria del Fiore, Florence.

Pencil. 5-5 by 8-2 and smaller.

B. F. Ferrey.

**223—G. E. STREET, R.A. Coutances Cathedral. Interior, Transept looking North.**

Pencil. "1855." 10-1 by 14-6.

A. C. Street.

**224—G. E. STREET, R.A. St. Remy, Rheims. Interior of Choir.**

Pencil. "1855." 9-2 by 13-7.

A. C. Street.

**225—J. SCARLETT DAVIS. A French Building. Transition Renaissance.**

Pencil, Sepia and Blue. 4-1 by 6-6.

John Paget.

**226—J. SCARLETT DAVIS. Church of St. Jacques, Paris. Now destroyed, with the exception of the Tower. West Door.**

Pencil, Sepia and Blue. 3-6 by 7-1.

John Paget.

**227**—G. E. STREET, R.A. Courtyard of Jacques Cœur's House, Bourges.

Pencil. "1856." 13-7 by 10-3.

A. C. Street.

**228**—G. E. STREET, R.A. Church of St. Etienne, Caen. Exterior.

Pencil. "1855." 12 by 9 6.

A. C. Street.

**229**—CHARLES WILD. Five studies of Architectural Details, &c.

[Leaves of a Sketch Book.] (1, 2) From Chartres Cathedral.

(3) From Strasbourg Cathedral. (4, 5) From Rheims Cathedral.

Pencil. 9 by 8 (and smaller.)

J. W. Wild.

**230**—G. E. STREET, R.A. Church of Sta. Maria, Como. Exterior of Apse.

Pen and ink. "1867." 9-1 by 11-4.

A. C. Street.

**231**—G. E. STREET, R.A. Bourges Cathedral. Nave, looking north.

Pencil. "1856." 9-2 by 14-4.

A. C. Street.

*Nos. 232 to 243 ARE ON THE SECOND SCREEN.*

**232**—EDWARD BLORE. Cromer Church, Norfolk. Exterior. The mullions and tracery of the windows, which, when the sketch was made, had been removed, and formed a kind of ornamental parapet to the churchyard wall, are here restored from careful measurements by the artist. [Not engraved.]

Pencil. 11-2 by 8-2.

Mrs. Keyser.

**233**—EDWARD BLORE. Doncaster Church, Yorkshire. Exterior. Before its destruction by Fire in 1853. [Not engraved.]

Pencil. 10-7 by 8-7.

Mrs. Keyser.

**234**—EDWARD BLORE. Howden, Yorkshire. The Chapter House.

[Not engraved.]

Pencil. 6-5 by 9-7.

Mrs. Keyser.

- 235**—EDWARD BLORE. Bridlington Priory Church, Yorkshire. Interior.  
 [Not engraved.] Pencil. 6-6 by 11-4.  
 Mrs. Keyser.
- 236**—EDWARD BLORE. Caistor Church, Northamptonshire. Exterior.  
 [Not engraved.] Pencil. 8-4 by 10-7.  
 Mrs. Keyser.
- 237**—EDWARD BLORE. Ripon Minster, Yorkshire. West Front.  
 [Not engraved.] Pencil. 8-6 by 11-4.  
 Mrs. Keyser.
- 238**—JOHN CONEY. Amiens Cathedral. West Front, &c.  
 [From the Bale collection.] Pencil. About 1822. 11 by 15.  
 W. J. N. Millard.
- 238A**—WILLIAM BURGESS, A.R.A. A Sketch Book of Architectural Details,  
 drawn on Vellum. Pen and ink. 6 4 by 9-2.  
 A. Emerson.
- 239**—FREDERICK MACKENZIE. In St. Mary's Church, Beverley.  
 Sepia. 3-7 by 6.  
 R. Phené Spiers.
- 240**—FREDERICK MACKENZIE. Interior of the Radcliffe Library, Oxford.  
 [Engraved by John Le Keux (same size) in Dr. James Ingram's "Memorials  
 of Oxford," 3 vols., 4to., 1837. Also, in aquatint by J. Bluck (10 by  
 8 inches) in Ackermann's "History of the University of Oxford,"  
 2 vols., 1814.] Sepia. 5-4 by 3-6.  
 R. Phené Spiers.
- 241**—WENCESLAUS HOLLAR. Views in London.  
 (1) Westminster, from the River.  
 Indian ink. "1625." 16-4 by 4-5.  
 (2) Westminster Abbey and Hall, from the River.  
 Indian ink. 5-4 by 4-4.  
 (3) Westminster Abbey and Hall, and St. James's Palace, from Pall Mall.  
 Indian ink. 11-6 by 4.  
 Her Majesty the Queen.

- 242**—R. P. BONINGTON. "The Loggetta del Bigallo, Florence."  
Water colour. 4 by 6-4.  
Henry Vaughan.
- 243**—R. P. BONINGTON. Gisors Cathedral.  
Pencil. 3-6 by 4-6.  
Henry Vaughan.
- 243A**—A. WELBY PUGIN. Interior of Church of St. Vincent, Rouen.  
Water colour. 6 by 9-4.  
P. P. Pugin.
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*Nos. 244 to 268 ARE ON THE THIRD SCREEN.*

- 244, 245**—EDWARD BLORE. Two Mediæval Monuments.  
[Not engraved.]
244. To John Broughton. Broughton, Oxfordshire, 1340.  
Indian ink. 6-1 by 8.
245. Effigies of Sir John Cockaine and his brother, Judge Cockaine.  
Ashbourne, Derbyshire. 1410.  
Indian ink. 4-6 by 8.  
Mrs. Keyser.
- 246**—JOHN CONEY. Lincoln Cathedral. Interior, looking South-East.  
Pencil. "1818." 14-1 by 18-7.  
George Smith.
- 247, 248, 249**—EDWARD BLORE. Three drawings of Mediæval monuments.  
[Not engraved.]
247. To Sir Roger Kerdiston. Repeham, Norfolk, 1337.  
Indian ink. 4-7 by 8-2.
248. To One of the Bohuns. Hereford Cathedral, 1350.  
Indian ink. 4-7 by 8.
249. To the Alards or Finches. Winchelsea, Sussex, 1325.  
Indian ink. 8 by 5-5.  
Mrs. Keyser.
- 250**—CHARLES WILD. Church of St. Remy, Dieppe. Interior.  
Water colour. "1821." 8 by 10.  
J. W. Wild.
- 251**—JOHN CONEY. Hotel de Ville, Bruges. [Engraved by the Artist in his  
"Beauties of Continental Architecture." 4to., 1843.]  
Pencil. "1824." 14-6 by 10-2.  
George Smith.

**252—SIR CHARLES BARRY, R.A.** The Holy Sepulchre, Jerusalem.

Lamp black. 6-5 by 8-1.

J. W. Barry.

**253—SIR CHARLES BARRY, R.A.** Vestibule of St. Peter's, Rome.

Sepia. 9 by 12-5.

J. W. Barry.

**254—JOHN CONEY.** Exeter Cathedral. View from South Aisle, looking North-east.

Pencil. "1820." 11-2 by 17-3.

George Smith.

**254A—JOHN BURDEN.** Cirencester Church; South Entrance.

[A Drawing of the same subject, by the same artist, is engraved in the "Beauties of England and Wales" vol. 5, p. 607.]

Water colour. 1815. 11-1 by 13-1.

A. H. Church.

**255—FREDERICK MACKENZIE.** Lincoln Cathedral.

[Outline for an engraving, etched by Augustus Pugin, finished in mezzotint by William Say, and published 1829.]

Pencil. About 21 by 16.

Wyatt Papworth.

**256—RICHARD CATTERMOLLE.** West central Doorway, Lincoln Cathedral.

Pencil, Pen and Sepia. 6 by 8.

T. J. Willson.

**257—AUGUSTUS PUGIN—**South Doorway of Presbytery; Lincoln Cathedral.

Pen and Indian ink. 1818. 6 by 8.

T. J. Willson.

**258—AUGUSTUS PUGIN—**Lincoln Cathedral. North view, showing the Rood Tower, the greater and lesser Transepts, and Deanery Tower demolished in 1848, in front.

Sepia. 4-4 by 6.

T. J. Willson.

**259—AUGUSTUS PUGIN.** Interior of Presbytery of Lincoln Cathedral, with Tomb of Bishop Burghersh, and (to the right) part of the base of the Reliquary. On the opposite side are the "Cantelupe Tombs." The canopies of Bishop Burghersh's and the adjoining tomb (East) fell down about 1760 owing to persons climbing upon them.

[The restoration here shown was made from the fragments by the direction of the late E. J. Willson, architect.]

Pencil. 1819. 4-3 by 6-3.

T. J. Willson.



**260**—W. H. BARTLETT. Lincoln Cathedral. Interior of nave and transept, looking North-East.

Pencil and sepia. 1827. 6 by 8-1.

T. J. Willson.

**261**—W. H. BARTLETT. Lincoln Cathedral. Interior of nave from North Aisle ; looking East.

Pencil and Sepia. 1827. 6-1 by 8-4.

T. J. Willson.

**262-264**—AUGUSTUS PUGIN. Three views of Lincoln Cathedral (restored from suggestions of the late E. J. Willson, architect).

(262) The Eastern End.

4-4 by 6-5.

(263) General view from Broadgate. Below the Cathedral are the ruins of the Bishop's Palace, and to the right of it the Priest-Vicar's College.

6-5 by 5.

(264) The West front ; the South transept and Galilee porch beyond. The West spires, of timber, were destroyed in 1807.

Sepia. "1819." 4-4 by 6-3.

T. J. Willson.

**265**—JOHN CARTER. Peterborough Cathedral.

Indian ink, tinted. 3-6 by 4-4.

J. C. Jackson.

**266**—JOHN CARTER. South-West View of Canterbury Cathedral. Inscribed "J. Carter. Taken 1785. Drawn 1786." Before the Anselm Tower was destroyed.

Indian ink, tinted. 4 by 4-3.

J. C. Jackson.

**267**—W. H. BARTLETT. Lincoln Cathedral. Exterior, looking South-West from Cloister.

Pencil and Sepia. 1827. 8-4 by 6-6.

T. J. Willson.

**268**—W. H. BARTLETT. Lincoln Cathedral. Exterior, looking North-West.

Pencil and Sepia. 1827. 6-2 by 8-3.

T. J. Willson.

*Nos. 269 to 271 ARE ON THE STAIRCASE.*

**269**—J. M. W. TURNER, R.A. A Church, by River.

[One of Turner's earliest drawings. Executed at about the time when, as a youth, he worked in the office of Mr. Hardwick, architect.]

Water colour. 15 by 10-6.

P. C. Hardwick.

**270**—J. M. W. TURNER, R.A. View of a Church.

[One of Turner's early attempts at colouring when a boy. The building is probably ideal.]

Water colour. Oval. 16-4 by 11-6.

P. C. Hardwick.

**271**—J. M. W. TURNER, R.A. Gateway of Lambeth Palace.

[A drawing, possibly this, of "The Archbishop's Palace at Lambeth" was the first work which Turner exhibited at the Royal Academy. This in 1790, when he was 15 years old. See date of birth on drawing No. 166.]

Water colour. 15-2 by 9-4.

P. C. Hardwick.

*THE FOLLOWING DRAWINGS ARE IN THE WRITING ROOM.*

**272**—THOMAS MALTON. Exterior of St. Paul's Cathedral, London. West Front.

[Engraved in aquatint in Malton's "London and Westminster." Plate dated 1st March, 1801.]

Water colour. 38 by 26.

Royal Institute of British Architects.

**273 to 295**—INIGO JONES. Twenty-three Sheets of Architectural Designs drawn by and under the direction of Inigo Jones. See Appendix.

273. The Lodge at Sherbourne. Finished drawing by Flitcroft. Authorship of Design uncertain. Style of Inigo Jones.

274. Design for a Palace by Inigo Jones. Drawing by Flitcroft. Engraved in Kent's Designs of Inigo Jones. Vol. II., plate 40.

- 275. A Garden Scene, with Colonnade. Designed and drawn by Inigo Jones.
- 276. The principal plan and elevation of a house, by Inigo Jones. Drawing by Flitcroft. Engraved in Kent's Designs of Inigo Jones. Vol: II., plate 7.
- 277. Another portion of 274.
- 278. Architectural Vista for a Scene. Drawing and design by Inigo Jones.
- 279. Two Sketches for Chimney Pieces, by Inigo Jones.
- 280. Four Sketches for Carving in High-Relief, by Inigo Jones.
- 281. Architectural Vista for a Scene, especially interesting owing to the Gothic Pavilion in the centre. Drawing and design by Inigo Jones.
- 282. Chimney Piece, probably designed by Inigo Jones.
- 283. Sketches for Capitals, mostly of the Composite Order, by Inigo Jones.
- 284. A very highly finished and elaborate Architectural Vista for a Scene, by Inigo Jones.
- 285. Elevation and plan of a house, by Inigo Jones. Drawn by Flitcroft. Engraved in Kent's Designs of Inigo Jones. Vol. II., plate 15.
- 286. Design for a building in the shape of a Greek Cross, by Inigo Jones. Drawing by Flitcroft. Engraved in Kent's Designs of Inigo Jones. Vol. II., plate 27.
- 287. A View in an Italian Town. Probably by Inigo Jones.
- 288. A View of Pisa Cathedral, by Inigo Jones.
- 289. Two Designs of Chimney Pieces, by Inigo Jones.
- 290. One of the Designs made by Inigo Jones for the West Front of Old St. Paul's. The Design that was actually executed is shown in Kent's Designs of Inigo Jones. Vol. II., plates 55 and 56.
- 291. Sketch for a Triumphal Arch, in honour of James I., dated 1622 and 1623, by Inigo Jones.
- 292. Two Sketches in Rome showing Trajan's Column and the Pantheon. Probably by Inigo Jones.
- 293. Design for an Altar Piece.
- 294. Sketch Design for a Screen at Winchester Cathedral, by Inigo Jones.
- 295. The same, showing how Kent worked up Inigo Jones's Sketches for illustrations for his book.

The Duke of Devonshire.

**296—DECIMUS BURTON.** Sketch design for Royal Arch, Constitution Hill.  
Pencil.

Miss Wood.

- 297—DECIMUS BURTON.** Elevations and Ground Plan of the Entrance Gate to the Green Park, Nov. 1825. Inscribed, "This design was returned from the Commissioners of Woods with their letter, dated January 14th, 1826, containing the communication of its being approved by His Majesty, to be executed instead of the original design I submitted.—D. B."

Indian ink. 15 by 20.

Miss Wood.

- 298—DECIMUS BURTON.** "Proposed Design for the Entrance Gate to the Green Park, &c., or as the Royal Entrance to the Palace;" showing scheme for a Royal road distinct from Constitution Hill. Inscribed, "Aug. 15th, Received back from the Right Hon. Sir Chas. Long as approved by His Majesty, to be put in execution, with the exception that the windows shall not be diminished at the top.—Appd. G. R."

Sepia and Indigo.

Miss Wood.

- 299—DECIMUS BURTON.** Sketch design for Entrance Gate to the Green Park, without the Porter's Lodges of the earlier design.

Pencil.

Miss Wood.

- 300—DECIMUS BURTON.** Two alternative designs for the Entrance Gates to Hyde Park.

Sepia.

Miss Wood.

- 301—PHOTOGRAPH.** Hyde Park Corner prior to 1827. From an old oil painting.

Miss Wood.

- 302—PHOTOGRAPH.** From an oil painting, by James Holland, of Hyde Park Corner in 1827, with the Entrance Arch to the Green Park; with the sculptural decorations as originally intended. Inscribed with a protest by the architect (Decimus Burton) against the substitution of the Wellington statue for a Quadriga with Britannia Triumphans. Mr. Decimus Burton is said to have executed a will, afterwards revoked, bequeathing £2,000 for effecting the change he desired.

Miss Wood.

- 302A—THOMAS SANDBY, R.A.** Whitehall, with the South Gateway; attributed to Holbein. Destroyed in 1760.

Indian ink. "1743." 21-2 by 13-6.

Her Majesty the Queen.

- 303—JAMES STUART.** Ornamental design. A Vase supported by Griffins.  
[Engraved in "The Antiquities of Athens." Vol. I.]

Indian ink. 11-5 by 10-4.

Wyatt Papworth.

- 304—SIR JAMES THORNHILL.** Design for decoration of a wall and ceiling.

Water colour. 7-2 by 12-1.

C. J. Shoppee.

- 305—SIR JAMES THORNHILL.** Design for decoration of a staircase wall.

Indian ink. 11-4 by 10-2.

C. J. Shoppee.

- 306—THOS. HENRY WYATT and SIR M. DIGBY WYATT.** "Sketch design; New Government Offices in extension of the Banqueting House, Whitehall." [Drawn by Sir M. D. Wyatt.]

Water colour. 13-6 by 8-5.

Matthew Wyatt.

- \*307—After ANTONIO DI SANGALLO.** Unexecuted design for St. Peter's, Rome. See Bonanni "Numismata Summorum Pontificum," Rome 1696. Vol. III. This elevation of the façade as well as the half-elevation, half-section, No. 309, corresponds with the wooden model, now preserved in St. Peter's, executed by Antonio Labacco under Sangallo's direction. Bonanni states that a design was also engraved on copper, for the approval of Paul III., but by his time the plate was worn out, and that therefore he has had others engraved for his work. These latter plates correspond very closely with the designs here exhibited. There is also a medal of Paul III., struck in 1549 for the Jubileum of 1550; the reverse shows with considerable detail Sangallo's façade. It may be mentioned that Sangallo died in 1546, and the Pope himself in November, 1549. Cf. No. 309.

Indian Ink. 28 by 20.

Her Majesty the Queen.

- 308—INIGO JONES.** Design for Whitehall Palace, Westminster side.

[This and No. 310 were probably the perspective views originally furnished to the King.]

Indian ink. 37 by 23.

Her Majesty the Queen.

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\* Nos. 307 and 309 do not come within the prescribed scope of the Exhibition, but are placed here in consideration of their special interest.

**\*309**—After ANTONIO DI SANGALLO. Unexecuted design for St. Peter's, Rome, half elevation, half section. Cf. No. 307.

Indian ink. 33-4 by 19.

Her Majesty the Queen.

**310**—INIGO JONES. Design for Whitehall Palace, the water side. Cf. No. 308.

Indian ink. 36 by 23.

Her Majesty the Queen.

**311**—SCHOOL OF ADAM. Design for a Chimney Piece.

Indian ink, tinted. 8-4 by 7-4.

C. J. Shoppee.

**312**—THE BROTHERS ADAM. Elevation of "The British Coffee House" in Cockspur Street. (Erected about 1770.)

"The Coffee-house was kept in 1759 by the sister of Bishop Douglas, so well known for his works against Lauder and Bower, and was then, and indeed long after frequented by Scotchmen." [From the office of the Brothers Adam.]

Indian ink. 9-2 by 16-1.

Wyatt Papworth.

**313**—SCHOOL OF ADAM. Two Designs for Chimney Pieces.

(1) Indian ink. 10 by 8-4.

(2) Indian ink, tinted. 6-4 by 5-4.

C. J. Shoppee.

**314**—After SIR CHRISTOPHER WREN. Design for St. Paul's Cathedral, retaining part of the Gothic building. Section.

[Copy, by Mr. Penrose, from a drawing by Wren at All Souls' College, Oxford.]

F. C. Penrose.

**315**—Photograph of Inigo Jones's Banqueting House in Whitehall. (Taken for the Society for Photographing Relics of Old London.)

J. L. Roget.

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\* Nos. 307 and 309 do not come within the prescribed scope of the Exhibition, but are placed here in consideration of their special interest.

**316**—W. HOLLAR, after VANDYCK. Portrait of Inigo Jones.

Etching. 5-2 by 7-6.

C. J. Shoppee.

**317**—SIR ANTHONY VANDYCK. Portrait of Inigo Jones.

Red Chalk. 7-4 by 10-1.

C. J. Shoppee.

**318**—W. HOWITT, after VANDYCK. Portrait of Inigo Jones.

Wood carving. 9-3 by 16.

Matthew Wyatt.

**319**—THOMAS SHERRATT, after VANDYCK. Engraving of Vandyck's  
Portrait of Inigo Jones at Barber's Hall.

Line Engraving. 8-2 by 10.

C. J. Shoppee.

**320**—WILLIAM BURGESS, A.R.A. Prize Design for a Memorial Church at  
Constantinople.

[Lithographed in R. P. Pullan's "Architectural Designs of William Burgess,"  
1883, No. 2.]

Water colour. 8-6 by 25-4.

Mrs. R. P. Pullan.

**321**—WILLIAM BURGESS, A.R.A. Design for the Bishop's Throne, Cork  
Cathedral. [Signed, "A. H. Haig, 1877." Lithographed in R. P. Pullan's  
"Architectural Designs of William Burgess," 1883, No. 22.]

Water colour. 19-6 by 34 4.

Mrs. R. P. Pullan.

**322**—JOHN DOBSON. The Railway Station, Newcastle. Designed by the  
Artist.

Water colour. 31 by 18-4.

Miss Dobson.





## APPENDIX.

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Containing Biographical Memoranda, arranged in alphabetical order, of Artists represented in this Exhibition; with some Notes of their Engraved Works; and Numerical References to the Drawings Exhibited.

*N.B.*—The “Catalogues” referred to in the following Memoranda are those of past Exhibitions at the Club, in some of which Biographical Memoranda were made which it is not necessary now to repeat.

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ADAM, *The Brothers, Architects.*

Designed the Adelphi, &c.

150 plates by Bartolozzi, Piranesi, and others, of plans, elevations, &c., of the principal buildings erected by them in the reign of George III., were published under the title “The Works in Architecture of the late Robert and James Adams.” 3 vols., fo., 1822. Nos. 311—313.

ROBERT, the elder; b. 1728, d. 1792.

Designed Lansdowne House, the Whitehall façade of the Admiralty, &c. He painted classic landscape compositions in water colour, and published, in conjunction with Charles Louis Clérissseau, “Ruins of the Palace of the Emperor Diocletian at Spalatro, in Dalmatia,” folio, 1764, containing 61 plates by Bartolozzi and others. A portion of a Journal written by Robert Adam during a tour in Italy in 1760 and 1761 is printed in the “Library of the Fine Arts,” vol. II., pages 165 and 235.

No. 17.

AITCHISON, George, F.R.I.B.A., *Architect and Civil Engineer*; b. 1792, d. 1861.

Was apprenticed to his father, a builder, in 1808; and, in 1813, was articled to Henry Hake Seward, an architect. From 1823 to 1826 he was principal clerk to Mr. Thomas Hardwick, architect, and he afterwards was surveyor and architect to the St. Katherine’s Dock Company; to the Road stations of the London and Birmingham Railway, and to various undertakings in London. He was a skilful man of business, besides attaining to excellence in various branches of his profession, and he was noted for his draftsmanship. Nos. 128, 129.



ALEXANDER, William, F.S.A., *Water Colour Painter*; b. 1768, d. 1816. See Cat. 1871.

21 plates (by T. Medland) after his drawings of "Egyptian Monuments in the British Museum, from the Collection formed by the National Institute under the direction of Bonaparte," were published in 1805-7.

Chiefly known by his sketches in China with Lord Macartney. He also illustrated English topography in the "Beauties of England and Wales," and "Britannia Depicta." Was a man "of cultivated tastes, an artist, antiquary and connoisseur" (Redgrave). Nos. 127, 159.

ALLOM, Thomas, F.R.I.B.A., *Architect and Topographic Painter*; b. 1804, d. 1872. See Cat. 1880.

To the works there mentioned as containing prints after his drawings should be added "Constantinople and the Scenery of the Seven Churches of Asia Minor" (letterpress by Rev. R. Walsh), and "France Illustrated" (120 plates), 4 vols., 8vo., 1840. Nos. 62, 63, 108, 195, 199, 206.

ARCHER, John Wykeham, F.S.A., *Topographic Water Colour Painter and Engraver*; b. 1808, d. 1864. See Cat. 1880.

He was employed by the Duke of Northumberland to make drawings of Druidical and other remains on his estates. He published 37 etchings of "Vestiges of Old London," 4to., 1851. No. 118.

AUSTIN, Samuel, *Water Colour Painter*; d. 1834. See Cat. 1871.

Drawings by him were-engraved in W. H. Pyne's "Lancashire Illustrated," 1831. No. 98.

BARRY, Sir Charles, R.A., F.R.S., F.R.I.B.A., *Architect*; b. 1795, d. 1860.

Designed the Houses of Parliament, Bridgewater House, the Travellers' Club, &c. He travelled abroad from June, 1817, to August, 1820, in France, Italy, Greece, Turkey, Egypt, Palestine, and Syria, and made many sketches. It was at one time intended to publish those made in Egypt, which were then unique (Life by Rev. Alfred Barry, now Bishop of Sydney, pp. 15, 66, 67). The views in that country now exhibited were made during a tour with Mr. Godfrey. Nos. 8, 21, 29-31, 44, 50, 51, 252, 253.

BARTLETT, William Henry, *Topographic Landscape Painter*; b. 1801, d. 1854.

See Cat. 1880, and list there given of works illustrated by him, to which should be added "Ireland, Scenery and Antiquities."

Nos. 56, 136, 260, 261, 267, 268.

BATTY, Robert, Lieut.-Colonel Grenadier Guards, F.R.S., *Topographic Draftsman*; d. 20th Nov. 1848, aged 59.

He published from his drawings made in 1819 "French Scenery," 4to., 1822; from drawings in 1820, "German Scenery," 4to., 1821 (another edition, 1823); "Welsh Scenery," 8vo., 1823; "Views on the Rhine, in Belgium and Holland," 8vo., 1826; "Hanoverian and Saxon Scenery," 4to., 1828-9; "Select Views of some of the principal Cities of Europe," 4to., 1830-3; and also some works relating to his military career.

No. 46.

BELL, J. A., *Topographic Draftsman*.

Nos. 94, 95, 124.

BILLINGS, Robert William, M.R.I.B.A., *Architect and Topographic Draftsman*.

Published "Architectural Illustrations and Account of the Temple Church, London," 4to., 1838; several works relating to Carlisle, Worcester, and Durham Cathedrals, 1839-1843; Illustrations of Kettering Church, Northamptonshire, 1843; and Brancepeth Church, Durham, 1841, 1845; "Architectural Antiquities of the County of Durham," 4to., 1846; and "Baronial and Ecclesiastical Antiquities of Scotland," 4 vols., fo., 1848-52.

No. 61.

BLORE, Edward, D.C.L., F.R.S., F.S.A., F.R.I.B.A., &c., *Architect and Draftsman*; b. 13th September, 1789, d. 4th September, 1879.

Son of Thomas Blore, the historian of Rutland, for whose work Edward Blore made an early drawing. He illustrated Surtees's "History of the Antiquities of Durham." Becoming intimate with Sir Walter Scott, he designed an extension of the new house at Abbotsford, which was his earliest work. After this he was associated with Turner, Nasmyth, and Callcott in illustrating Scott's "Provincial Antiquities" and "Picturesque Scenery of Scotland." He was one of the earliest revivers of Gothic architecture, and was employed in the restoration and improvement of some important buildings, among them Peterborough Cathedral, Lambeth Palace, Windsor Castle, Buckingham Palace, and Westminster Abbey. Blore was a refined and delicate draftsman. From his drawings were engraved "The monumental remains of noble and eminent persons, comprising the Sepulchral Antiquities of Great Britain," 30 plates, royal 8vo., 1826; and many of the plates in J. Britton's "Cathedral Antiquities," 5 vols., 4to., 1836.

Nos. 97, 110, 126, 232-237, 244, 245, 247-249.

BONINGTON, Richard Parkes, *Landscape and Figure Painter*; b. 1801, d. 1828.  
See Cat. 1880.

Nos. 242, 243.

BUCKLER, John Chesel, *Architect and Topographic Draftsman* ; b. 1770, d. 1851.

Chiefly known as a Draftsman. Plates from his drawings are in "Views of Cathedral Churches in England and Wales," 4to., 1822 ; "Views of Eaton Hall, Cheshire," fo., 1826 ; "Fifty Views of Endowed Grammar Schools," 4to., 1827 ; "Account of the Royal Palace of Eltham," 8vo., 1828 ; "History of the Architecture of the Abbey Church of St. Albans," 8vo., 1847 ; and "The Cathedral of Iona," 4to., 1866. Some of these works are in conjunction with J. Buckler. No. 151.

BURDEN, John, *Water Colour Painter* ; b. , d.

Was a drawing master, a native of Gloucestershire, and published some views of local scenery and buildings. Among those are two engravings, "The Vale of Severn from Standish Park," and "The City of Gloucester from Robin's Hood's Hill," both signed "John Burden, del., Will. Poole, sculp.," and published by W. Miller, of Albermarle Street, 1st November, 1804. No. 254A.

BURGES, William, A.R.A., F.R.I.B.A., *Architect* ; d. 20th April, 1881, in his 54th year.

He matriculated at the University of London, and studied engineering at King's College ; but desiring to become an architect, he was articled to E. Blore. Later on he worked under Digby Wyatt. He helped Clutton in his "Domestic Architecture of France." He was in Italy in 1853-54. On his return he designed the decorative part of Leighton's picture of the Cimabue Procession, exhibited at the Royal Academy in 1855. About this time, in conjunction with Poynter and other artists, he worked upon designs of mediæval furniture. In the competition for Lille Cathedral his drawing obtained the first prize. In conjunction with Clutton he restored the Chapter House at Salisbury, being occupied especially with the sculpture. Later in life at Cork and elsewhere, his most characteristic work was the application of sculpture to architecture. Other works of his may be found at Worcester College, Oxford ; Waltham Abbey, with its Reredos ; and the Art School of Bombay. But his most important works were the Cathedral at Cork, entirely carried out by him, and the Restoration of Cardiff Castle for the Marquis of Bute. There, and at his house at Kensington, he had full play for his talent as a decorator. He wrote many papers and articles on subjects of Art and Archæology, in the "Gentleman's Magazine," "Ecclesiologist," "Builder," "Building News," "Archæological Journal," &c.; and published plates of Architectural Drawings 1867 and 1870.

Nos. 238A, 320, 321.

BURGESS, John, *Landscape Painter* ; b. 1814, d. 1874. See Cat. 1880.

Nos. 96, 184, 145, 147, 202.

BURTON, Decimus, F.R.I.B.A., *Architect*; b. 1800, d. 1881.

Pupil of his father, James Burton. His name is indissolubly associated with the revival of the classic style of architecture which had its rise, culmination, and complete downfall during his long life. Best known as the designer of several Metropolitan buildings, viz :—The Colosseum in the Regent's Park (now destroyed), which, with its dome, wider than that of St. Paul's, was erected by him at the age of 23; The Arches at Hyde Park Corner, only two years later; the Athenæum Club; and Holford House and the Marquis of Hertford's Villa, both in the Regent's Park.

Nos. 296, 300.

BURY, T. Talbot, F.R.I.B.A., *Architect and Designer*; b. 1815, d. 1877.

Pupil of Augustus Pugin, and assistant of A. Welby Pugin, in some of his architectural works, both erected and published. He wrote on "The Remains of Ecclesiastical Woodwork," and the "History and Description of the Styles of Architecture of Various Countries," in Weale's "Rudimentary Architecture," sm. 8vo., 1849.

No. 154.

CALLCOTT, Sir Augustus Wall, R.A., *Landscape and Figure Painter*; b. 1779, d. 1844. See Cat. 1871.

No. 45.

CARTER, John, *Architectural Draftsman and Etcher*; b. 1748, d. 1817.

He wrote on Gothic Architecture, and was a prolific sketcher. For twenty years he was employed as draftsman to the Society of Antiquaries, where original drawings by him are preserved of sectional and other views of English Cathedrals, which were engraved in the Society's "Cathedrals" together with some of Wells, and St. David's, which remain unpublished.\* He also made drawings for Gough's "Sepulchral Monuments," and "Croyland Abbey," and published "Specimens of Ancient Sculpture and Painting, &c., to the reign of Henry VIII.," 2 vols., 8vo., 1780 (another edition 1838); "Views of Ancient Buildings in England," 6 vols., 16mo., 1786-1793; and a series of "Specimens of Gothic Architecture, &c., in England," in 4 pocket volumes of slight etchings, 1824; &c.

Nos. 109, 119, 265.

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\* The Club received permission from the Council of the Society of Antiquaries to exhibit a selection of these elaborate drawings, but the Committee regret that they have been unable, through want of space, to avail themselves of this liberal offer.

CATTERMOLE, Richard, *Topographic Draftsman, &c.*; fl. 1814-1818.

Made some drawings for W. H. Pyne's "History of the Royal Residences of Windsor Castle, &c." (coloured engravings), 3 vols., 4to., and for Britton's "Architectural Antiquities." He afterwards became a clergyman. No. 256.

COCKERELL, Charles Robert, R.A., P.R.I.B.A., &c., *Architect*; b. 1788, d. 1863.

Was Professor of Architecture at the Royal Academy. Designed the Cambridge University Library, the Taylor and Randolph Buildings at Oxford, &c., &c., and completed St. George's Hall, Liverpool. Between 1810 and 1817 he travelled much in Greece, Asia Minor, Italy, and Sicily; and, by his learned acquaintance with remains of classic architecture, earned a European reputation. He published in 1830 a supplement to Stuart and Revett's "Athens," and in the same year "The Temple of Jupiter Olympus at Agrigentum," fo.; also "Iconography of the West Front of Wells Cathedral," 1851, and "The Temples of Jupiter Panhellenius at Ægina, and of Apollo Epicurius at Basso, near Phigaleia in Arcadia," 1860; and divers papers on architectural subjects. He was highly distinguished as a draftsman and colourist.

Nos. 2, 5-7, 10, 47, 191.

COCKERELL, Frederick Pepys, F.R.I.B.A., *Architect*; b. 1832, d. 1878.

Pupil of Philip Hardwick, R.A. Studied also in Paris. His principal executed works were the partial rebuilding of Thomas Sandby's Freemasons' Hall and Tavern in Great Queen Street, in 1866; and the erection of several gentlemen's mansions. These are Italian; but he built the High School at Highgate in the Gothic style, wherein he was equally at home, as may be seen in Marske Church, Yorkshire. Like his father, he was an able graphic artist and an excellent painter in water colours. In 1871 he was Hon. Sec. of the Royal Institute of British Architects.

Nos. 5, 20, 34, 35, 38-40, 71, 193, 207, 208.

CONEY, JOHN. *Architectural Draftsman and Engraver*; b. 1786, d. 1833. See Cat. 1871.

He was apprenticed to, but did not practice as, an architect. Drew and etched "Views of Warwick Castle," 1815; 141 large plates for the edition of Dugdale's "Monasticon," 6 vols., fo., 1817-1830 (which plates were published separately in 1842 as "Ecclesiastical Edifices of the Olden Time"); some views in Clarke's "Architectura Ecclesiastica, Londini, fo., 1819; "Cathedrals, Hotels-de-ville, &c., in France Holland, Germany, and Italy," 32 plates, 1832; some small etchings of Foreign Architectural Sketches, 4to.; and "Beauties of Continental Architecture," plates and vignettes, fo., 1843 (Nattali).

Nos. 157, 238, 246, 251, 254.

COTMAN, John Sell, *Landscape and Marine Painter*; b. 1782, d. 1842. See Cat. 1871.

Published "Etchings (24) of Ancient Buildings in various parts of England," fo., 1811; "Specimens of Norman Gothic Architecture in the County of Norfolk" (50 plates), fo., 1817; "A Series of Etchings illustrative of the Architectural Antiquities of Norfolk," fo., 1818; "Antiquities of St. Mary's Chapel, at Stourbridge, near Cambridge," fo., 1819; "Engravings of Sepulchral Brasses in Norfolk," 1819 (another edition 1839); and he illustrated Dawson Turner's "Architectural Antiquities of Normandy" (100 plates), 2 vols., fo., 1822-30, from original sketches made in 1817-19. He also published some soft ground etchings under the name "Liber Studiorum," fo. (Bohn), 1838.

Nos. 68, 122.

COTTON, C. ROGERS.

No. 196.

COX, David, *Landscape Painter*; b. 1783, d. 1859. See Cat. 1871.

No. 176.

CROMEK, Thomas H., *Water Colour Painter and Etcher*; b. , d. 1873. See Cat. 1880.

He printed privately 13 "Etchings on Various Subjects," 1815.

No. 138.

DAVIS, John Scarlett, *Architectural Painter, &c.*; fl. 1825-32.

Sketched abroad and painted in conjunction with James Holland. His favourite subjects are architectural interiors, treated in a picturesque manner with groups of figures. He is said to have had an odd habit when painting foreign churches, of substituting representations of other, and known, pictures for those actually on the walls. An example probably occurs in No. 113. Published in 1832 some lithographs of Bolton Abbey, said to have been "drawn by him from nature on the stone." The account given of him in "Redgrave's Dictionary" contains some errors; see the "Athenæum," 16th Sept., 1882.

Nos. 113, 114, 213, 216, 220, 221, 225, 226.

DAYES, Edward, *Water Colour Painter*; b. 1763, d. 1804. See Cat. 1871. No. 81.

DEANE, William Wood, *Water Colour Painter*; b. 1825, d. 1873. See Cat. 1880.

Was apprenticed to, but did not practice as, an architect.

Nos. 58, 168, 174, 177, 197.

D'EGVILLE, James Hervieu, *Water Colour Painter*; b. 1805, d. 1880.

Son of Mr. James Hervieu D'Egville, the well-known *maitre de danse*. Was educated as an architect, and studied under Augustus Pugin, but soon abandoned that profession, and devoted himself to painting. He travelled in Italy with the younger Charles Mathews, and there is an amusing account of the two young architects in the Autobiography of the well-known actor. On his return, he studied water colour painting with John Varley. Joined the New Water Colour Society (now the Royal Institute), to which, for many years, he contributed admirable drawings, of which those of Venice are the best known. No. 144.

DOBSON, John, F.R.I.B.A., *Architect*; b. 1787, d. 1865.

Was articled to a builder at Newcastle, and had much practice as an architect in the Northern Counties. The Central Railway Station at Newcastle, greatly admired for the lightness of its roof, was one of his chief works. He studied with John Varley, who wished him to devote his talent to water colour painting. In 1815 he sent to the Royal Academy the first coloured architectural design exhibited there. Before that time the drawings sent by architects were in Indian ink, without artistic effect. He is said to have been the originator of the more attractive treatment of designs which now prevails. No. 322.

DODGSON, George Haydock, *Water Colour Painter*; b. 1811, d. 1880.

Member of the Old Water Colour Society, and an artist of refined taste. Originally educated as an engineer. He suffered much from a nervous *tic*, accompanied by a tremor of hand, which was not without its influence on his manner of painting. This life-long malady is said to have arisen from a prolonged strain on the faculties which he underwent as a young man, when employed for days and nights together in making calculations for the railway works of George Stephenson in the North of England. In drawing architecture, which was always a pleasure to him, he was thus prevented from representing minuteness of detail otherwise than in a suggestive manner. Some of his early drawings are engraved in "Belcher's Scenery of the Pickering and Whitby Railway." Night scenes in a wide-roofed church, with broad effects of light and shade, were among his favourite subjects.

Nos. 47, 54, 78, 133, 186.

EASTLAKE, Sir Charles Locke, P.R.A., *Historical Painter*; b. 1793, d. 1865.

He resided long in Rome. In architectural drawing he had some early instruction from Samuel Prout. No. 12.

EDRIDGE, Henry, A.R.A., *Miniature and Landscape Painter*; b. 1769, d. 1821.  
See Cat. 1871.

Originally an engraver (pupil of William Pether), and then a painter of portraits. He practised landscape in the latter part of his career under the guidance, it is said, of the works of Hearne. His own architectural drawings had evidently a strong influence on the manner of Samuel Prout. Some fine examples, belonging to Miss James, of his work in this department were at the Bethnal Green Museum in 1874; and there are, at the British Museum, pencil sketches of his in Normandy, dated 1810, 1817 and 1819. Nos. 100, 101, 104, 156.

FERREY, Benjamin, F.S.A., F.R.I.B.A., *Architect*; b. 1810, d. 1880.

Received his professional education under Augustus Pugin, and in early life assisted the latter in his various architectural publications. Subsequently he had an extensive practice in ecclesiastical, secular, and domestic buildings, including the restoration of Wells Cathedral; Priory Church, Christchurch; and Romsey Abbey Church; St. Stephen's, Rochester Row, Westminster (Baroness Burdett-Coutts); Town Hall, Dorchester; Bulstrode (Duke of Somerset); Wynnstay (Sir W. Wynn, Bart.), &c. Was a Queen's Gold Medallist; Hon. Diocesan Architect of Bath and Wells; and a Consulting Architect to the Incorporated Church Building Society. He sketched with ability and industry in France, Germany, and Italy, both in pencil and water colour, and made good finished drawings of his architectural designs. Illustrated E. W. Brayley's "Antiquities of the Priory of Christchurch, Hants," 4to., 1834; and wrote "Recollections of A. Welby N. Pugin and his father, Augustus Pugin, with Notices of their Works," 8vo., 1861. Nos. 106, 120, 121, 140, 222.

GIRTIN, Thomas, *Landscape Painter*; b. 1773, d. 1802. See Cats. 1871 and (Girtin Exhibition), 1875. No. 178.

GRIMM, Samuel Hieronymus, *Landscape Painter*; b. 1734, d. 1794. See Cat. 1871. Nos. 74, 75.

HART, Solomon Alexander, R.A., *Historical Painter*; b. 1806, d. 1881.

A native of Plymouth. It was proposed to bind him apprentice to Warren the engraver, but finding the terms too hard, he taught himself to draw the antique at the British Museum, and became an Academy Student. At first he practised miniature painting. He travelled in Italy in his earlier life, and was a man of information and literary tastes; so that in later years, having survived his power as an artist, he was enabled to do good service as librarian to the Royal Academy. Some "Reminiscences," from his own dictation, were privately printed in 1882 by his friend Mr. Alexander Brodie. No. 148.



HEARNE, Thomas, F.S.A., *Topographic Water Colour Painter*; b. 1744, d. 1817. See Cat. 1871.

Practised as an engraver in early life, having been apprenticed to Woollett. Was in the Leeward Islands between 1771-1775, as draftsman to the Governor. His English drawings, many of them engraved by Wm. Byrne in the "Antiquities of Great Britain," 1777 to 1781, mark an epoch in the history of topographic drawing and engraving. Nos. 155, 158.

HOLLAND, James, *Water Colour Painter*; b. 1800, d. 1870; See Cat. 1880.

His views in Venice and elsewhere are more frequently studies of colour and picturesque effect than careful representations of architectural form. He was however a skilful and suggestive sketcher with pencil and brush, and many of his topographic pictures have been engraved: for example, in W. H. Harrison's "Tourist in Portugal" (Landscape Annual), 1839. No. 146.

HOLLAR, Wenceslaus, *Engraver*; b. 1607, d. 1677. See "Hollar" Cat. 1875.

Though not strictly a "British Artist" his name is placed here in virtue of the invaluable illustrations which he has preserved for us of British architectural topography in the 17th century. Nos. 241, 316.

INIGO JONES, *Architect*; b. 1573, d. 1652.

Considering what a high place has been assigned to Inigo Jones as an architect, it is strange how little is known about his early life and work. Very few authorities agree about the dates of his journeys to Italy and Denmark, and the authorship of not a single one of the buildings supposed to belong to his early manner has remained unchallenged. We can, however, say for certain that after his return from his second journey to Italy, he was appointed surveyor to the King (James I.) in the year 1615. Whatever works he carried out before this date in Great Britain must have belonged to the Renaissance rather than the Paladian style. Heriot's Hospital, in Edinburgh, for instance, has been, on fair evidence, attributed to him. It certainly is a building showing great genius in the designer, whoever he was; but it belongs to the Scotch renaissance, and has even definitely Gothic features about it. But it must be clear that Inigo Jones's early efforts must have been in the style then used by everyone around him; for, had it not been so, the reputation he acquired as being the first to introduce the Paladian manner, would have come to him earlier. Unfortunately none of his drawings of this early period seem to be in existence. Those that are being exhibited at the Burlington Club are all of date after his

appointment to the office of Royal Surveyor. The most important of these are Nos. 308 and 310, lent by the kindness of Her Majesty the Queen, and are from the Windsor Collection. They are the original perspective views of the Westminster and River Fronts of the great Palace, of which only the Banqueting Hall was carried out. The remainder, Nos. 273 to 295, are lent by the kindness of the Duke of Devonshire. This Collection, which is very large, was originally formed by Lord Burlington, with the assistance of Kent, the architect. It contains a large number of highly finished drawings by a man of the name of Flitcroft; these drawings were made under Kent's superintendence, in order to be engraved in his "Designs of Inigo Jones." Of these we have several examples. It further contains many designs, by the master's own hand, for buildings; of these also we have examples. Perhaps the most interesting set, however, is that of sketches for scenes. Inigo Jones was Master of the Court revels, and, in this capacity, had to construct the scenery at the Court plays. It is in some of these, perhaps, that we see the exhibition of his most brilliant imagination.—E. J. A. B. Nos. 273-295, 308, 310.

KIRBY, John Joshua, F.R.S., F.S.A., *Topographic and Architectural Draftsman*; b. 1716, d. 1774.

Out of many drawings, made by him, he published "Twelve prints of Monasteries, Castles, Ancient Churches, and Monuments in the County of Suffolk," 1748. He lectured on perspective at the St. Martin's Lane Academy, and taught architectural drawing to George III. when Prince of Wales. He wrote a defence of Dr. Brook Taylor's system of perspective, and published a version of that writer's work under the title "Dr. Brook Taylor's Method of Perspective made Easy, both in theory and practice, &c., by Joshua Kirby, painter," 4to., Ipswich, 1754. For the frontispiece of this book Hogarth designed his well-known caricature. There are several later editions. "The Perspective of Architecture," was published by him in 1761, at the King's expense. And he made views engraved by Woollett, of Kew Palace, whereof he was clerk of the works. His father, John Kirby, was a Suffolk schoolmaster and topographer; and the educational writer, Mrs. Trimmer, was his daughter. He started in life as a coach and house painter, but was induced by Gainsborough to try landscape. Nos. 15, 16.

LEITCH, William Leighton, *Landscape Painter*; d. 25th April, 1883, in his 79th year.

A Member of the Royal Institute of Painters in Water Colours. Practised in early life as a scene painter at the Glasgow Theatre, and also trod the boards there as an actor. Large separate plates have been executed from his compositions. Some

drawings by him are engraved in John Parker Lawson's "Scotland Delineated," 2 vols., fo. 1847-54; and Clemant Pelle's "Il Mediterraneo Illustrato," 4to. (Florence), 1841. A few spirited pencil sketches of buildings in Sicily (Palermo Cathedral, &c.) were among the large collection of his drawings recently sold at Christie's, by his executors. No. 131.

MACKENZIE, Frederick, *Architectural Painter and Draftsman*; d. 25th April, 1854, aged 67. See Cat. 1871.

A distinguished draftsman of architecture. Pupil of John A. Repton, architect. Published "Etchings of Landscapes," 1812; "Specimens of Gothic Architecture," 1816 (in conjunction with A. W. N. Pugin). Made drawings for Ackermann's "Westminster Abbey" (coloured aquatints), "History of the University of Oxford," 2 vols., 4to., 1814, and "History of the University of Cambridge" (coloured aquatints), 2 vols., 4to., 1815; some (of Salisbury Cathedral) for Britton's "Cathedral Antiquities," 5 vols., 4to., 1836; Jos. Skelton's "Illustrations of Antiquities of Oxfordshire," fo., 1823, 4to., 1827; I. Ingram's "Memorials of Oxford," 4to., 1837; Le Keux's "Memorials of Cambridge" (letterpress by Thos. Wright and H. L. Jones), 2 vols., 8vo., 1841-42, 8vo., 1845, 4to., 1858, &c., and many other works.

Nos. 73, 91, 94, 95, 124, 214, 215, 239, 240, 255.

McKEWAN, David Hall, *Water Colour Painter*; b. 1817, d. 1873. See Cat. 1880. His drawings of architecture were chiefly of interiors of old English mansions.

No. 132.

MALTON, James, *Architect and Architectural Draftsman*; b. , d. 28th July, 1803.

Published "A Picturesque and Descriptive View of the City of Dublin, 1791," obl. fo., 1794-95; "Essay on British Cottage Architecture," 4to., 1798; "The Young Painter's Maulstick, being a Practical Treatise on Perspective," 4to., 1800; and "A Collection of Designs for Rural Retreats, as Villas, principally in the Gothic and Castle styles of Architecture," 4to., 1802.

No. 80.

MALTON, Thomas, *Architectural Draftsman*; b. 1748, d. 1804. See Cat. 1871.

Published "A Picturesque Tour through the Cities of London and Westminster," 2 vols. 8vo., 1792; and "Picturesque Views in the City of Oxford," 4to., 1802. His manner of drawing was well suited to the method of reproduction, in aquatint over etched outlines, which was mostly employed in the engravings from his works. He taught Turner perspective, but it was his father T. A. Malton, who wrote the treatise on that science.

Nos. 57, 64-67, 76, 272.

MOORE, George Belton, *Architectural Draftsman and Teacher*; d. Nov., 1875, in his 70th year.

Teacher of drawing in the Royal Military Academy, Woolwich, and in University College, London. Published "Perspective, its Principles and Practice," 2 vols., 8vo., 1850; and "The Principles of Colour applied to Decorative Art," 12mo., 1851. No. 11.

MÜLLER, William James, *Landscape Painter*; b. 1812, d. 1845. See Cat. 1880.

Published "Picturesque Sketches of the Reign of Francis I.," folio, 1841.

Nos. 4, 9, 17A.

NASH, Frederick, *Water Colour Painter*; b. 1781, d. 1856. See Cat. 1871.

Son of a builder, and pupil of Malton, he was "occasionally employed as a draftsman by Sir Robert Smirke, R.A." Drawings by him, mainly of architectural subjects, are engraved in the following works:—"A Series of Views, Interior and Exterior, of the Collegiate Chapel of St. George, at Windsor, folio," 1805; "Twelve Views of the Antiquities of London," 4to., 1805—1810; R. Ackermann's "History of the Abbey Church of St. Peter's, Westminster" (coloured plates), 2 vols., 4to., 1812; "History of the University of Oxford," 1814; and "Picturesque Views of the City of Paris and its Environs," 2 vols., 4to., 1819—1823. He made many drawings for Britton's "Architectural Antiquities." No. 107.

NASH, Joseph, *Water Colour Painter*; b. 1808, d. 1878.

See Cat. 1880, and list there of works containing prints after his drawings, published between 1838 and 1846. These were chiefly, if not exclusively, of architectural subjects. He was a pupil of Augustus Pugin, and sketched from nature and drew on stone "A Series of (23) Views Illustrative of Pugin's Examples of Gothic Architecture" (letterpress by W. H. Leeds), 4to., 1830. His best known work is the "Mansions of England." Nos. 52, 55, 69, 70, 89, 93, 102, 103, 141.

O'NEILL, Hugh, *Architectural Draftsman*; b. 1784, d. 1824.

Some of his sketches of the ruins of Christ Church, Oxford, were published in 1809. Among the sketches he made were more than 500 of architectural antiquities of Bristol, etchings of 50 of which were published by J. Skelton, F.S.A., in 1826 (Redgrave). There are some effective drawings by him in bistre and grey at the British Museum. Nos. 125, 143.

PAPWORTH, John Buonarotti, V.P.R.I.B.A., *Architect*; b. , d. 1847.

Was chiefly a designer of furniture, ornamental gardens, &c. Was the first Director of the Government School of Design, and Secretary of the Associated Artists in Water Colours. Published "Sixty-six Select Views of London" (coloured), 4to., 1816; "Rural Residences" (coloured), Imp. 8vo., 1818—4to., 1832; and "Hints on Ornamental Gardening" (coloured plates), Imp. 8vo., 1823. Nos. 18, 19, 37, 41.

PARK, J.

No. 200.

PRICE, Lake, *Water Colour Painter*. [Living Artist.]

Published "Interiors and Exteriors in Venice," 8vo., 1843. Illustrated in lithography, Richard Ford's "Tauromachia, or the Bull Fights of Spain," folio, 1852. No. 135.

PROUT, Samuel, *Water Colour Painter*; b. 1784, d. 1852. See Cat. 1871.

The following numerous works were published by Prout:—"Elementary Drawing-book of Landscapes," obl. 8vo.; "Bits for Beginners" (24 plates); "Relics of Antiquity," fo., 1811; "Rudiments of Landscape" (64 lithographs), obl. 4to., 1813; "Studies," 1816 (Ackermann); "New Drawing-book in the manner of chalk, containing 12 Views in the West of England," obl. 4to., 1819; "Views (12) in the North of England," obl. 4to., 1821; "Illustrations of the Rhine" (24 lithographs), obl. 4to., 1824 (30 lithographs), fo., 1853; "Facsimiles of Sketches made in Flanders, and Germany," fo., 1833; "Sketches at Home and Abroad" (48 lithographs), royal 4to., 1844; "Hints on Light and Shadow, Composition, &c., illustrated by examples," 4to., 1838, 1848; "Microcosm: the Artist's Sketch-book of Groups of Figures, Shipping, and other picturesque objects" (24 lithographs), royal 4to., 1841, 1851. He drew illustrations to T. Roscoe's "The Tourist in Switzerland and Italy" (Landscape Annual), 8vo., 1830-1833; "The Continental Annual," 8vo., 1832; T. Roscoe's "Continental Tourist," 3 vols., 1849-50, &c. A series of miniature engravings by John Pye, after his drawings, are contained in the "Royal Repository," an annual Pocket-book published by Suttaby & Co. A collection of artist's proofs from these plates, the gift of the engraver's daughter, are in the British Museum. Some of the artistic qualities of Prout's architectural drawing are analyzed in a pamphlet by Mr. Ruskin, entitled "Notes on Samuel Prout and William Hunt, illustrated by a Loan Collection of Drawings exhibited at the Fine Art Society's Galleries, 1879-80."

Nos. 31, 79, 99, 115-117, 137, 139, 142, 150, 152, 180, 187, 192, 201, 204, 205.

PUGIN, Augustus, *Architectural Draftsman and Architect*; b. 1762, d. 1832.

He was by birth a Frenchman, but having killed a man in a duel, he fled from his native country, and having obtained employment as a scene-painter at the Swansea theatre, where John Nash, the architect, happened to be a patron, and sometimes an amateur actor, he was led to enter Nash's office, where he remained for 20 years. He was an admirable draftsman, and largely employed in books of architectural topography. The following are only some of the works he illustrated:—Ackermann's "Microcosm of London" (coloured aquatints, with figures by Rowlandson), 1808—1811; Ackermann's "Westminster Abbey" (coloured aquatints), 2 vols., 4to., 1812; his "History of the University of Oxford," 2 vols., 4to., 1814; and his "History of the University of Cambridge" (coloured aquatints), 2 vols., 4to., 1815; "A Series of Views in Islington and Pentonville" (32 plates, description by Brayley), royal 4to., 1819; "Specimens of Gothic Architecture" (61 plates, some after Mackenzie), 4to., 1820,—third edition (by E. J. Willson), 2 vols., 4to., 1825; "Specimens of the Architectural Antiquities of Normandy" (engraved by J. and H. Le Keux), 1837—edition by J. Britton, 1833—in French 1855; and "Paris and its Environs, in 200 Picturesque Views," 2 vols., 4to., 1831. Charles J. Mathews, the actor, who was articled to him as a pupil, says that in painting, he produced his effects with three colours only, namely—indigo, light red, and yellow ochre. There is a fine coloured drawing by him, in the Museum at South Kensington, of St. Mary's Church, Oxford.

Nos. 257–259, 262, 264.

PUGIN, Augustus Welby Northmore, *Architect*; b. 1812, d. 1852.

Designed the Roman Catholic Cathedrals in St. George's Fields, and at Killarney, and other churches, and was much employed in the decoration of the Houses of Parliament. He published the following works (mostly illustrated):—"Examples of Gothic Architecture, Selected from various Ancient Edifices in England," 3 vols., 4to., 1831–38,—second edition (by E. J. Willson), 1850; "Gothic Furniture in the Style of the 15th Century," 4to., 1835; "Designs for Gold and Silver Smiths," 4to., London, 1836; "Designs for Iron and Brass Work in the Style of the 15th and 16th Centuries, selected from those existing at Rouen, Caen, &c. &c., Etched by A. W. P.," 4to., 1836; "Contrasts, or a Parallel between the Noble Edifices of the 14th and 15th Centuries and Similar Buildings of the Present Day," 4to., 1836, 1841; "A Series of Ornamental Timber Gables, from existing examples in England and France, of the 16th Century," 4to., 1831,—second edition (letterpress by E. J. Willson), 1839; "Roman Catholic Church of St. George's, Southwark," 2 plates, 4to., 1841; "The True Principles of Pointed or Christian Architecture," 130 plates,

4to., 1841, 1853; "An Apology for the Revival of Christian Architecture in England," 4to., 1843, 1853; "The Present State of Ecclesiastical Architecture in England," 36 plates, 8vo., 1843; "A Glossary of Ecclesiastical Ornament and Costume, Compiled and Illustrated from Ancient Authorities and Examples," 4to., 1844,—Second Edition, revised by Rev. Bernard Smith, 1846; "Floriated Ornament," 31 designs in gold and colours, 4to., 1849; "Treatise on Chancel Screens and Rood Lofts," 4to., 1851; besides divers controversial writings. He was a rapid and clever sketcher in water colours. Nos. 88, 111, 123, 162-164, 243A.

PYNE.

No. 60.

ROBERTS, David, R.A., *Landscape Painter*; b. 1796, d. 1864. See Cat. 1871.

His engraved works are numerous. They are chiefly contained in the following series:—"Picturesque Sketches in Spain, taken in 1832 and 1833," folio, 1835-36; "The Holy Land, Syria, Idumea, Arabia, Egypt and Nubia" (lithog. by Louis Haghe; descriptions by Rev. Geo. Croly), 3 vols., folio, 1842-49; "Egypt and Nubia" (ditto, with descriptions by Wm. Brockedon), 3 vols., folio, 1846-49; 5 vols., imp. 8vo., 1858; "Italy: Classical, Historical, and Picturesque," 1859; J. P. Lawson's "Scotland Delineated," folio, 1847; T. Roscoe's "Tourist in Spain" ("Landscape Annual") 4 vols., 8vo., 1835-38. A picture of the Temple of Baalbec, exhibited at the Royal Academy in 1841, was engraved by John Pye in W. R. Finden's "Royal Gallery of British Art," 2 vols., imp. fo., 1838-51. A Life of Roberts, by James Ballantyne, was published, 4to., 1866, with some of the painter's etchings of ruins.

Nos. 36, 181, 189, 190, 194, 203.

SANDBY, Paul, R.A., *Water Colour Painter*; b. 1725, d. 1809. See Cat. 1871.

Among his drawings are many views of Windsor and its architecture. Etchings by him were published in 1750 and 1763; also, in 1777, "Thirty-five Views in Wales," 4to.; "Sixteen Views in Naples and other parts of Italy," folio; "Six Views in London" (some by Thomas Sandby), folio. Then came "The Virtuosi's Museum, containing select Views in England, Scotland, and Ireland" (108 copper plates), obl. 4to., 1778; and "A Collection of 150 ditto," 2 vols., obl. 4to., 1781, and folio, 1783.

Nos. 83, 84, 92, 130.

SANDBY, Thomas, R.A., *Architect*; b. 1721, d. 1798.

Was the first Professor of Architecture to the Royal Academy. Built Freemasons' Hall for Wm. Tyler, in 1786. [It was partially rebuilt by F. P. Cockerell.] Was a good draftsman. No. 302A.

SCOLES, Joseph John, F.R.I.B.A., *Architect*; b. 1798, d. 1863.

Articled to Mr. Ireland. Travelled in the East in 1822. Designed the Catholic Church in Farm Street, Grosvenor Square, and other Churches (Redgrave).

Nos. 1, 13, 14.

SHEPHERD, George Sidney, *Topographic Water Colour Painter*; fl. 1821-1860.

Made numerous drawings of buildings, some of which are engraved in Charles Clarke's "*Architectura Ecclesiastica Londini*"; a series of views of the Churches in London, Southwark, and Westminster" (122 plates, some by J. Coney, and others), fo. 1819, and 4to., 1820.

Nos. 85, 86.

SMIRKE, Sydney, R.A., F.R.I.B.A., *Architect*; b. 1798, d. 1877.

Professor of Architecture to the Royal Academy. Was part designer of the University and Conservative Clubs, built Paper Buildings, constructed the Reading Room at the British Museum, and restored the Temple and some other Churches. He visited Italy and Sicily between 1822 and 1824, and when on his travels was a most industrious sketcher with the pencil. Many papers by him on architectural objects are in the *Archæologia*, and the journals of the Royal Institute of British Architects.

Nos. 42, 43, 48, 49, 209-212, 217.

STREET, George Edmund, R.A., P.R.I.B.A., &c., *Architect*; b. 1824, d. 1881.

Studied under Mr. Owen Carter at Winchester, and then under Mr. (afterwards Sir) G. G. Scott. His executed works are numerous, all it is believed in the Gothic style, of which he was a warm advocate; and he was diocesan architect to several Cathedrals. He is now best known as the designer of the new Law Courts. Besides papers in the journals of the Royal Institute of British Architects, and of other learned societies, he wrote "*Brick and Marble in the Middle Ages: Notes of a Tour in the North of Italy*" (woodcuts), 8vo., 1855; and "*Some Account of Gothic Architecture in Spain*," 8vo., 1865,—second edition 1869.

Nos. 182-185, 223, 224, 227, 228, 230, 231.

STUART, James, *Architect*; b. 1713, d. 1788.

Born in London. Supported his mother by painting fans for Goupy, in the Strand, where he probably learned his peculiar use of body-colour noticeable in the Athenian drawings. Set out for Italy in 1742, working his way there. In Rome while working as an artist, he fell in with Revett, and with Gavin Hamilton, the painter and excavator of antiquities, who appears to have promoted their scheme for the



Grecian journey. In the preface to the 1st volume of his work, Stuart says that they issued a programme in the form of a series of proposals. "We (*i.e.*, Stuart and his friend Revett), did not set out from Rome till the month of March, 1750, and we arrived at Venice too late in the year for the Curran ships, on board of one of which we had designed to embark for Zant." The interval was, therefore, spent in a visit to Pola, where a number of drawings and measurements were made; two of them are exhibited, Nos. 26, 27; they were not published till 1816 in the 4th volume of the work. At length, leaving Venice in January, 1751, they changed ship at "Zant," and proceeded to Corinth "where we measured the ancient temple and made some views" (see No. 28 in present exhibition). They then proceeded in a Greek coasting vessel from the port of Cenchrea to Porto Leone (the Piræus). Speaking of their work in Greece, Stuart says "In particular we determined to avoid Haste and System, those most dangerous enemies to accuracy and fidelity." After two years at Athens, they proceeded to Salonica, visited several of the Ægean Islands and from Smyrna returned to England in 1755. After publishing, in 1762, in conjunction with Revett, the first volume of their "Antiquities of Athens," he acquired great fame, practised as an architect, and delayed further publication, to the annoyance of Revett, whose rights he therefore bought up. He designed Lord Anson's house in St. James' Square, now No. 13, the first Grecian building in England. At Shuckburgh, Lord Anson's seat in Staffordshire, built an Octagon Tower of the Winds, &c. Also the Chapel and Infirmary at Greenwich Hospital. Designed also several medals.

Nos. 22-28, 303.

THORNHILL, Sir James, *Historical Painter*; b. 1676, d. 1734.

His employment in the decoration of walls and ceilings, with allegorical figures, connects him with architecture, while his exertions in promoting education in art, and the fact of his having been father-in-law of Hogarth, give him a place in the history of the English school of painting. He decorated the interior of the dome of St. Paul's.

Nos. 304, 305.

TURNER, Joseph Mallord William, R.A., *Landscape Painter*; b. 1775, d. 1851.

See Cat. 1871.

Except what he derived from the study of nature, Turner's chief education in art was architectural. He was a pupil of Thomas Malton's, and worked in Mr. Hardwick's office, and not only were buildings the subjects upon which he first tried his hand as a draftsman, but some of his finest works are careful delineations of architecture. In our collection we have examples of both extremes of this ascending course.

Nos. 77, 160, 161, 166, 167, 169-171, 175, 179, 269-271.

WILD, Charles, *Architectural Draftsman and Water Colour Painter*; b. 1781, d. 1835.

See Cat. 1871.

Member of the Water Colour Society. Besides making many carefully finished drawings, he sketched the details of architecture with great readiness and precision. Published the following graphic works—"Twelve beautiful specimens of the Ecclesiastical Architecture of the Middle Ages, selected from the Cathedrals of England," fo.; "Twelve perspective views of the exterior and interior parts of the Metropolitan Church of Canterbury," 4to., 1807; "Twelve perspective views of the exterior and interior parts of the Cathedral of York," fo., 1809; "An Illustration of the Architecture of the Cathedral Church of Chester," royal 4to., 1813; "An Illustration of the Architecture of the Cathedral Church of Lichfield," royal 4to., 1813; "An Illustration of the Architecture and Sculpture of the Cathedral Church of Lincoln," fo., 1819; "An Illustration of the Architecture and Sculpture of the Cathedral Church of Worcester," fo., 1823; "Twelve etched outlines selected from Architectural Sketches made in Belgium, Germany, and France," 4to., 1833 (a second series, fo., 1836). Two series of 24 etchings by John Le Keux and others executed under Wild's direction from his sketches, were published in 1837, under the title "Selected Examples of Architectural Grandeur in Belgium, Germany, and France."

Nos. 72, 105, 112, 165, 172, 173, 218, 219, 229, 250.

WILLSON, Harry, *Water Colour Painter*.

Painted architecture in a manner founded on that of Samuel Prout, but not without some distinctive quality. Published "Fugitive Sketches in Rome and Venice," fo., 1838; "The Use of a Box of Colours," 4to., 1842, royal 8vo., 1851.

No. 3

WYATT, Sir Matthew Digby, F.R.I.B.A., *Architect*; b. 1820, d. 1877.

Son of Matthew Wyatt, Metropolitan Police Magistrate, and pupil of his own brother, Thomas Henry Wyatt, whose office he entered at the age of 16. Between 1844 and 1848, he travelled in France, Germany, and Italy, and his sketches then made were published. He took an active part in the formation of the first International Exhibition, in 1851, and afterwards of the architectural courts at the Crystal Palace, for which latter purpose he travelled abroad with Owen Jones. He was employed as architect in erecting some public, and many private, buildings; among the latter, the Mansion of Lady Marian Alford, at Knightsbridge. Besides writing reports, papers for learned societies, and many articles and pamphlets on Art, he published "Specimens of the Geometrical Mosaics of the Middle Ages," small folio, 1849; "Industrial Arts of the 19th Century at the Great Exhibition, 1851,"

2 vols., folio, 1851-53; and "Metal Work and its Artistic Design," folio (50 coloured plates), 1852. Descriptions of the Crystal Palace Courts were published by him, in conjunction with the late John Burley Waring, in 1854. He was also Slade Professor at Cambridge; and he built the Paddington Station of the Great Western Railway, in conjunction with Brunel.

Nos. 32, 53, 59, 188, 198, 306.

WYATVILLE, Sir Jeffry, R.A., *Architect*; b. 1766, d. 1840.

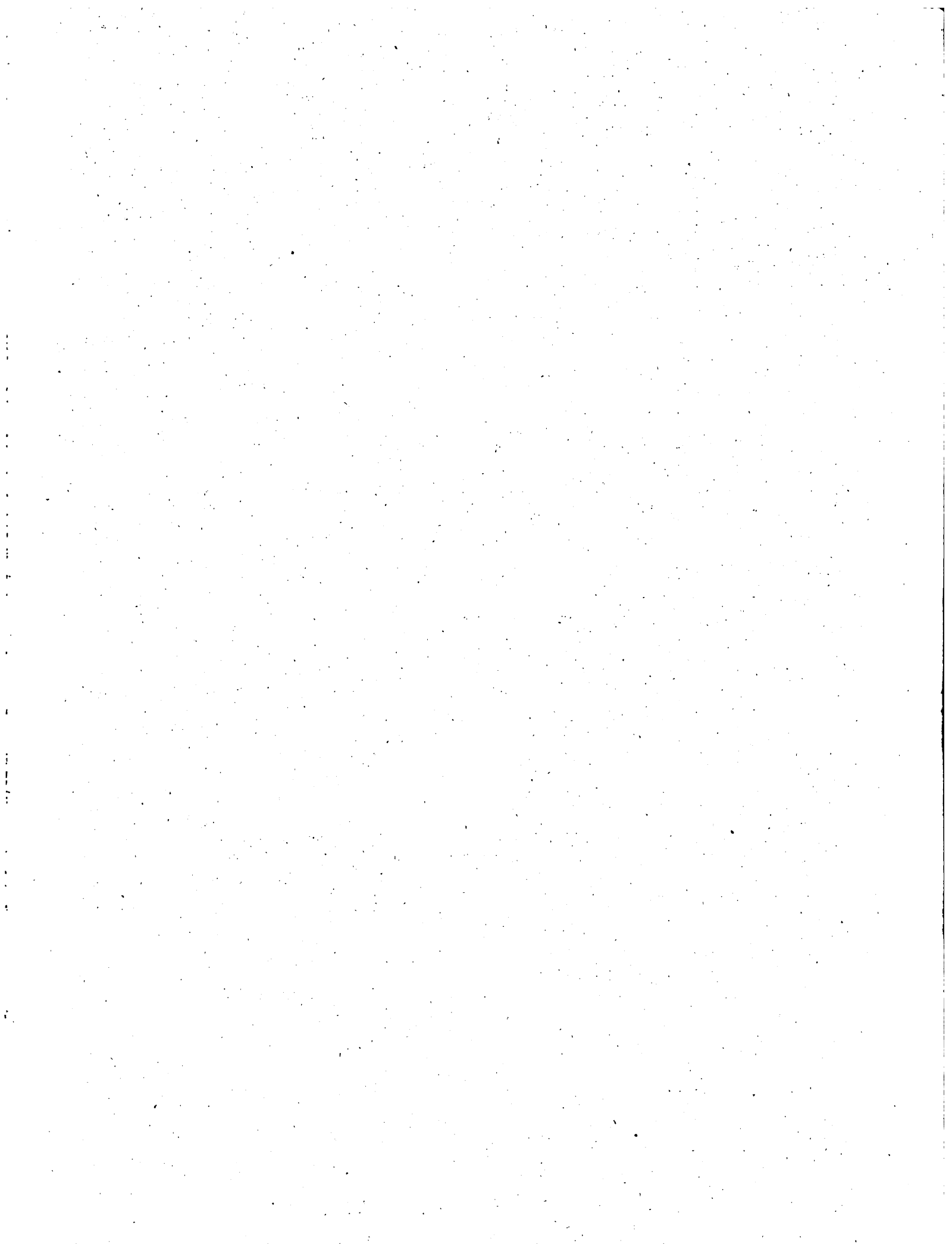
Was employed by King George IV. to make extensive alterations at Windsor Castle. The son of Joseph Wyatt, one of a family of architects, he assumed the name "Wyatville" by Royal License, on the occasion of the King's laying the first stone of the gateway to the Quadrangle in 1824, and was knighted on the completion of the private apartments in 1828. His "Illustrations of Windsor Castle," 2 vols., folio, 1841, were published (edited by Henry Ashton, architect), after his death. There is a Memoir of him in 4to., 1834, by John Britton, for whose works he made some drawings.

No. 82, 87, 90.











Burlington Fine Arts Club.

EXHIBITION

DRAWINGS IN WATER COLOUR

AND IN BLACK AND WHITE

JOHN SELL COTMAN



LONDON:  
PRINTED FOR THE BURLINGTON FINE ARTS CLUB.





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AND IN BLACK AND WHITE

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—  
1888.

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*Matchin & Son, 20, Parliament Street, S.W., and 32, Clement's Lane, E.C.*

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## LIST OF CONTRIBUTORS.

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\*FREDERICK WEDMORE, ESQ.

THOMAS WELLS, ESQ.

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\* The Contributors whose names are marked with an asterisk are Members of the Club.





## COTMAN.

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**T**HE Norwich Art Circle—rightly interested in the achievements of the most poetic of the Norwich Artists—held last summer an exhibition of many of Cotman's drawings; and, through the kindness of the chief contributors, hardly one important piece which was then seen has been withheld from the present show. Our Club must also deem itself fortunate in having been able to add to the best of the Norwich drawings some others which worthily bear them company.

Cotman's work was accomplished within the first forty years—or thereabouts—of the present century; for he died in 1842, and was a youth when the century began, having been born in 1782—upon the 16th of May. His father was a silk mercer and haberdasher, in Cockey Lane: a man who, no doubt, must have been fairly prosperous, for he retired in old age to a villa at Thorpe—"Thorpe, next Norwich"—a peaceful place and not inelegant: with gardens sloping down to the river.

Had Cotman followed the parental wishes, he, too, in all probability, would have been a Norwich tradesman; but, in the whole of his character, he was irretrievably artistic—he required to be a painter, and he was bound to have his way. At 16 years old—furnished already with a tolerable education, and having, we may suppose, that personal charm which it is evident he exercised in after-time on pupil and friend—Cotman came up

to London, and soon had the advantage of getting into contact with such rising artists as Turner, Girtin and John Varley. At 18 years old he had drawings accepted at the Royal Academy, so that it will hardly surprise the student of our Exhibition that, with the exception of one somewhat puerile performance—a sketch in Black and White, done when Cotman was in his thirteenth year—we have not been able to lay hands upon any authentic work which is very visibly immature. The truth, indeed, is, that from 1803, or thereabouts, on to 1820, say—the period of Cotman's early manhood and earliest middle age—there is apparent in his work a steadiness of excellence denied to the more ambitious performances of his later time. To put it briefly and roughly—before resuming the story of his life—Cotman, in his later art, showed often an added freedom of poetic expression, an added love of luxury of colour and of forms that have grandeur in their restraint, or elegance in their abandonment; but showed, as plainly, a vision less sane and simple, a handling less broad and less decisive. In his earlier art—in its quietude of power—he is akin to Girtin. In his later, some fellowship with Turner—and with Turner in his middle and final phases—seems to suggest itself.

The winter—in these earliest times—used to be spent in London, and the summer in long wanderings in the Eastern Counties, in Wales, and in the North. But in 1806, Cotman settled down at Norwich, and established drawing classes there. He was married in January, 1809, to Anne Miles, daughter of a farmer of Felbrigg, near Cromer. In 1812 he moved from Norwich to Yarmouth, where he pursued that friendship with Dawson Turner, the antiquary, which is seen to have been so great an influence upon the direction of his labour. The first

part of his *Antiquities of Norfolk* was engaging him at that moment, and the *Architectural Antiquities of Normandy*, which saw the light in 1822, was the result of visits to the north of France, paid, on the advice of Dawson Turner, or actually in his company, in 1817, 1819, and 1820.

In 1823, Cotman removed again to Norwich—to an excellent house opposite the garden of the Bishop's Palace. He was busy with drawing lessons—busy too in contributing to the exhibitions of the Norwich Society of Artists. But he seems to have been dissatisfied with his position. Loved at home by reason of his affection—and a social favourite by reason of his charm—he was yet far from being a great public success. He had several children, now growing up, and his ways were not frugal. An “eternal want of pence” vexed him beyond measure, and in 1829 we find him writing to the Reverend Mr. Gunn, in the depths of gloom:—“My views in life are completely blasted. I sink “under the repeated and constant exertion of body and mind.” Yet he rubbed on—even did exquisite work—and, being appointed—chiefly through the influence of Turner—in 1834, to the post of Drawing Master at King's College, London, he recovered cheerfulness, and knew the pleasures of a fair income. Letters from Town to a son in the Eastern Counties, discover the playfulness, as well as the sensitiveness, of his disposition. From his house in Hunter Street, Brunswick Square, he was wont to attend gatherings of his brother artists. He had long been privileged to exhibit with the Society of Painters in Water Colour, and in 1836 he was made an Honorary Member of the Institute of British Architects. But letters belonging to Mr. James Reeve, and letters in the British Museum, show that with a good deal of apparent prosperity, all was not well with



him:—"I was ill in body, and spiritless." "I am not quite well, but better." Life in London—even though it was the quieter London of fifty years ago—must have put its strain upon him. He died in Hunter Street, in July, 1842, and lies buried in the graveyard behind St. John's Wood Chapel. It is pleasant to think that in the previous autumn, spending several weeks in Norfolk—in late October and November, when, after days of rain and gusty wind, a part of the country between Norwich and Yarmouth was under flood—he had visited his ancient haunts in a mood that allowed him to enjoy them, and had executed some of his most suggestive sketches—brief and vivid Memoranda in Black and White, which our members and their friends have an opportunity of seeing.

It would be a mistake to claim for Cotman any great position as a painter in Oil. For, though the mind of an artist who is really individual causes him to be in some measure independent of the accident of the medium he works in, it is yet a natural and a common thing that his labour shall be more truly fitted for one medium than for another; and Cotman's work in Oil was irregular—produced but at intervals—it can never have been abundant. Justice is therefore to be done to him only through a knowledge of his Drawings. These express the variety of subjects that he mastered, and the variety of effects that moved or interested him. They show him, for example, to have been equipped with a thorough knowledge of Architecture. He knew, too, everything about Shipping, and he loved the sea. His instinct for grace revealed itself particularly in his treatment of trees—"foliage" we will not call it, for it was the structure of the tree quite as much as its leafage. The landscape of the wold and of the banks of a river—whether the quiet waters of his own countryside or some swifter

stream of the North—found in him always a sympathetic, and, it might be, a romantic chronicler.

Other artists in Water Colours have dealt more subtly than Cotman, with aërial effects. Few have reached poetic suggestiveness with so seemingly easy a command of the medium they worked in. As a colourist, he was, at the first, always sober, always harmonious; and, at the last, sometimes exquisite. To his later years belong some of his finest successes, and all his distinct failures. Cotman's Etchings, quite as well as his Water Colours, attest the steadiness and the refinement of his draughtsmanship, while other works in Black and White—the designs in sepia, the pencil sketches, the studies in charcoal—come to us rich in an aptitude to reveal not only his force or grace of hand, but, just as much, it seems to me, the fineness of his vision, the distinction of character or temperament which counted for so much in his Art.

FREDERICK WEDMORE.

*12th November, 1888.*

## NOTES RESPECTING COTMAN'S ENGRAVED WORKS.

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THE present Exhibition, being nominally confined to Drawings, could not properly include a collection of Prints. Yet no complete or adequate estimate of Cotman's qualities as a draftsman can be made without some acquaintance with the work he did with the etching point. As, however, his published prints are accessible to students in the public libraries, it has been thought sufficient for the above purpose merely to enumerate them here, and indicate their general nature by showing a very few examples.

It would have been easy, indeed, to have filled the Gallery with Drawings by Cotman made expressly with a view to such reproduction in architectural and topographic works; one contributor alone having liberally placed at our disposal a collection of upwards of 200 of such Drawings if required. But limits of space, and the consideration that similarity of subject involves repetition in the manner of treatment, were reasons for confining the specimens of these also to a very few. The Drawings of this class are usually executed primarily in pencil, the main shadows being washed in with sepia. Nos. 91, 92, 93, 96, 97 are examples.

It was during the first ten years of Cotman's married life, when he was in his prime, that nearly the whole of his work of this kind was done.

His first series of original Etchings were published while he was still living in Norwich. They consist of 24 plates, which were first issued in parts, beginning in 1810, and afterwards published in a small folio volume by Boydell and others, with the date 1811, and the title, "*Etchings by John Sell Cotman*," inscribed on an ornamental design of a fragment of mediæval architecture with ivy and foreground plants, and an elaborate dedication to Sir H. E. Englefield, Bart. These comprise studies from ruined abbeys and churches, in Yorkshire and other counties, some of them of doorways, with a few picturesque cottages and houses, and one study of trees in Duncombe Park.

Another serial issue followed, in ten numbers, from 1812 to 1818, of "Specimens of the Architectural Antiquities of Norfolk," intended, according to the prospectus, to be bound up either with Blomefield's "Norfolk," or Lyson's "Magna Britannia." When complete, however, they formed an important collection, fitted to stand alone on their merits, and were published together in a folio volume by Longman & Co., with the date 1818, as "*A Series of Etchings Illustrative of the Architectural Antiquities of Norfolk*,"

containing 60 plates, drawn and etched by Cotman, and classed as 14 Monastic, 30 Ecclesiastical, and 16 Military Civil and Domestic. A few these prints are on the table in the Gallery.

Contemporary in part with this issue was that of a set of "*Engravings of the Sepulchral Brasses of Norfolk and Suffolk*, by John Sell Cotman." Those of Norfolk were given alone in the first edition, dated 1819, the Suffolk series, of 47 plates, being afterwards added. Dates from 1814 to 1818 are on the plates, which, when complete with a few addenda (in the second edition, in 2 vols., 1839), are nearly 170 in number. These are admirably executed, but the subjects do not admit of picturesque treatment.

To this period also belongs a curious little quarto volume, privately printed, as "*A Narrative of the Great Festival at Yarmouth, on Tuesday, the 19th of April, 1814*." The occasion was the fall of Napoleon, and the festival consisted of a dinner to 8,000 persons on the quay, and divers entertainments, ending with the burning of a huge bonfire. To illustrate this account Cotman furnished an effective soft-ground etching (7 by 10½ inches in size) of the last ceremony, together with a title page, a plan of the dinner tables, and a plate of the front elevation of the "Funeral pile of the Buonapartean dynasty."

Another series of 50 plates, dated 1816-1818, form a small folio entitled "*Specimens of Norman and Gothic Architecture in the County of Norfolk*, by J. S. Cotman." These are more purely architectural than the "Antiquities." Many are of doorways, some of monuments. They are said to have been circulated among the artist's friends and patrons without being regularly published.

The date "1817" is upon a large plate, etched and published by Cotman, of the Nelson Column at Yarmouth, the foundation stone of which was laid in that year.

Ten more folio or large quarto plates were published at Yarmouth in 1819, with the title "*Antiquities of St. Mary's Chapel at Stourbridge, near Cambridge, &c., &c.*, by John Sell Cotman." Six are of the Chapel, two of Cambridge Castle, and two of entrances to Ely Cathedral.

The last Etchings of this class were the "*Architectural Antiquities of Normandy*, represented in a series of 100 Etchings, accompanied by historical and descriptive notices by Dawson Turner, Esq., F.R. and A.S.," in 2 vols. folio, 1822. The plates bear dates 1819 to 1821. Some are purely architectural, in others the subjects are treated pictorially, a few, such as the Château Gaillard and the Castle of Tankerville, being more in the nature of general landscape.

In many of the various plates above enumerated, Cotman displays a rare, it may perhaps be said a unique, power of combining architectural accuracy

with pictorial effect, and largeness of treatment with truthful suggestion of detail. Content to represent a beautiful building in the state of crumbling decay in which he finds it, without making an attempt at restoration, he takes the same manifest delight in the intermingling of stone and tile and rows of bricks, with cracks in the plaster, and the very grain of the wood of an old door, as in tracing the elegant foliage of a capital, or the grotesque enrichments of a later Norman arch. Yet, with his great mastery in the rendering of varied texture, there is no painful elaboration of detail. His treatment of light and shade is always broad and massive, and expressive at the same time of sunshine or gloom, and of the true and most worthy character of the object portrayed. The skies in particular, with their big, round and towering cumuli, are carefully harmonized with the forms of the buildings, contrasting with their squareness, and giving them height and dignity.

Direct and firm in his use of the point, he sets up a model of economy in artistic labour, often making the same lines serve for tone and texture, and imparting to mere white paper an expression of solidity which others would fail to obtain by elaborate shading. Some of his force of effect may have been derived from a study of Piranesi, of whose etchings he was a great admirer; but the chief merits of his work in black and white appear to be original.

In 1838 Bohn published, in two large folio volumes, a collection of Cotman's Etchings, with the title "*Specimens of Architectural Remains in various Counties in England, but principally in Norfolk*, etched by John Sell Cotman, Esq., with descriptive notices by Dawson Turner, Esq., F.R.S., F.S.A., &c., and architectural observations by Thomas Rickman, Esq." The bulk of these plates (but, according to Bohn, not quite all) had been published before in the various works above mentioned. They are arranged in five divisions, the last of which is called "*Liber Studiorum*." The contents of this part were also published separately with the same date, 1838.

The set of plates so called are 48 in number, 39 of which are soft-ground Etchings of landscape subjects and studies, the remaining 9 being in hard-ground. Four of the latter, including the title, were in the set published in 1810-11, and 5 are of figures, after or in the manner of the Dutch masters. Bohn characterises the contents of the "Liber," without distinction, as "early efforts," which Cotman had been reluctantly persuaded by artists to publish. And some, at least, of the soft-ground Etchings seem to have been issued many years before the date of this publication. Two of the subjects ("A Landscape, with the Fable of the Judgment of Midas," and "A View of Whitby,") were exhibited at the Norwich Society of Artists in 1824, and described in their Catalogue as "Part of a series of Designs intended to Illustrate a work now publishing on Landscape composition."

And their style accords better with his drawings of that middle period than with those of the end of his life.

What his etched work was, at this last period, may be seen in a set of prints brought out shortly after his death, in conjunction with some by his son, in a thin folio volume entitled "*Eight Original Etchings by the late John Sell Cotman*"; also ten Etchings by M. E. Cotman. Now first published. Norwich: "Charles Muskett, Old Haymarket." These last Etchings differ almost entirely, both in subject and execution, from the architectural and landscape prints above referred to. They vary in quality, some being laboured and showing little of the hand of a master. Most are primarily figure subjects, and in their general treatment they seem based on a study of Rembrandt, as his earlier Etchings do on that of Piranesi. The most effective is one, the story of which is unknown, of a man, dressed as in the 17th century, writing at a table, with papers and deeds about him, while a turbaned lady peeps from behind a screen at the back. Two others (a shore scene and one apparently on the quay at Fécamp) are, notwithstanding his eminence as a marine painter, exceptional among his Etchings in representing maritime subjects.

Besides the work which was entirely his own, Cotman's drawings have, in the engravings in the following list, been reproduced by other hands.

In the "*Beauties of England and Wales*," vol. 4, is "Gateway to Shute House, Devonshire," engraved by W. & G. Cooke after J. S. Cotman, with the date 1 July, 1803.

In Britton's "*Architectural Antiquities*," vol. 2, published 1809, are two plates of the exterior of Moreton Hall, Cheshire.

In "*Excursions in the County of Norfolk*," 2 vols. 12mo., 1818-1819, the ornamental title and 97 of the illustrative plates are after Cotman. Of these, many represent gentlemen's seats, some antiquities, and others more general views.

In Dawson Turner's "*Account of a Tour in Normandy*," 2 vols., 8vo., 1820, which was published while Cotman's own larger plates of the same district were in progress, the greater part of the Etchings are after his drawings. These plates are mostly signed E. T. and M. A. T., the initials of two of the author's daughters, Miss Elizabeth Turner (afterwards Lady Palgrave) and a sister.

One of the Etchings in this work is after a portrait by J. S. Cotman of Mr. V. F. Lamouroux, Professor of Natural History at the University of Bayeux. Five more of his portraits were etched by Mrs. Dawson Turner, and are included, with a view of "Caistor Castle, Norfolk," in an unpublished series of "*One Hundred Etchings*" by her. They represent:—W. J. Hooker, LL.D. (Professor of Botany, Glasgow), 1813; Sir H. C. Englefield, Bart., 1815;

W. P. Burchell (Author of "Travels in Africa"), 1816; George Bidder (the Calculating Boy), 1819; and Thomas Sharp, of Coventry (Author of an Essay on Coventry Mysteries), 1823. An earlier example of Cotman's style of portraiture is given in the drawing No. 132 in our Gallery.

In this set of Etchings there is also a portrait of our artist, earlier in date than that now exhibited. It is lettered "John Sell Cotman, author of Antiquities, &c., J. P. Davis delt., 1818." A graphic description of it is given in Mr. Wedmore's "Studies in English Art."

In Britton's "*Cathedral Antiquities*," the "*Exeter*" part, published 1826, contains a view of the West Front of the Cathedral by Cotman, from a sketch by S. Rayner.

In the "*Gallery of Modern British Artists*," 2 vols., 4to., 1834, there is a "View off the coast of Yarmouth," engraved on steel after J. S. Cotman.

Very shortly after his father's death, Miles Edmund Cotman issued for sale, for the benefit of the family, *Twelve Lithographs* of Imperial folio size, executed by him after the Norfolk sketches made by our artist in the last year of his life, which are specially referred to in the above notice by Mr. Wedmore. They do not however do justice to the originals, and in some cases contain emendations which can hardly be justified.

The "Ten Etchings by M. E. Cotman" above mentioned were republished with another, and the following title:—"Eleven Original Etchings by M. E. Cotman. Norwich: Charles Muskett, 1846." Notwithstanding the claim to originality, one of these Etchings is clearly after a drawing of his father's (No. 123 in the Gallery), and probably others are also.

In 1871 "*Nine Examples of Pencil Drawings*," and "*Five Examples of Sepia Drawings*" after Cotman were lithographed in folio size, by Vincent Brooks, Day & Son, for the use of schools in connection with the Government Department of Science and Art.

The following small reproductions of his works have also been made during the present year. The *Norwich Art Circle Catalogue* is adorned with lithographs of 40 and a vignette of 1 of the Drawings there exhibited in the summer, and the article "John Sell Cotman," by Mr. Wedmore, in the *Magazine of Art* for October, contains three woodcuts from drawings in the present collection.

JOHN L. ROGET.



## CATALOGUE.

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In arranging the Water Colour Drawings it has been sought to follow, as nearly as possible, the chronological order. No such classification could well be adopted in the case of the Black and White.

In the sizes of the Drawings, the height is always placed before the width.

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### Water Colour Drawings.

**1 BACK WATER IN PARK.**

Balustrade in centre reflected in water. Trees right and left, and beyond.

Out-door Sketch, "September, 1798."

If the date be correct, this is the earliest coloured drawing in the collection.

5½ by 12½ inches.

*Lent by Mr. James Reeve.*

**2 BYLAND ABBEY.**

Ruin rising in centre, with hills beyond, trees in front and stream in foreground.

Inscribed "Byland, September 7, 1803."

12½ by 10 ins.

*Lent by Mr. J. Pyke Thompson.*

**3 DURHAM CATHEDRAL.**

Part of the same View as No. 4.

11½ by 10 ins.

*Lent by Mr. George Barker.*

**4 DURHAM CASTLE AND CATHEDRAL.**

Bridge in centre. Old house on right. Town on left. Castle and Cathedral above. Rushing river in foreground.

Exhibited at Norwich Society of Artists in 1810. Lithographed in the Norwich Art Circle Catalogue, 1888.

12½ by 21 ins.

*Lent by Mr. J. J. Colman, M.P.*



**5 MOUNTAIN PASS IN THE TYROL.**

Figures with horses crossing a bridge. Waterfall with reft tree in left foreground.

Lithographed in the Norwich Catalogue.

8½ by 11¼ ins.

*Lent by Mr. James Reeve.*

**6 NORTH GATE, GREAT YARMOUTH.**

Tower in centre. Shed, bushes, timber, and figure at grindstone in foreground.

10 by 7½ ins.

*Lent by Mr. J. J. Colman, M.P.*

**7 ON THE GRETA, YORKSHIRE.**

Bridge in middle distance. Houses above on left, trees beyond. River flowing through rocks in foreground.

Etched by M. E. Cotman.

9 by 13 ins.

*Lent by Mr. James Reeve.*

**8 DUNCOMBE PARK, YORKSHIRE.**

Study of trees. Spring flowing from rocky bank in foreground.

Lithographed in the Norwich Catalogue.

12½ by 9 ins.

*Lent by Mr. James Reeve.*

**9 SALTRAM, SOUTH DEVON.**

Horses with wagon crossing bridge. Figures in boat fishing in the foreground.

Lithographed in the Norwich Catalogue.

9 by 11½ ins.

*Lent by Mr. James Reeve.*

**10 TWICKENHAM.**

Mansion seen through trees on the bank of the Thames. A pleasure party with boats. White sail against foliage. River on right.

Exhibited at the Norwich Society of Artists, 1808; with the quotation:—

“The full blazing sun

Does now set high on his meridian tower;

Shoots down direct his fervid rays to warm

Earth's inmost womb.”—*Milton.*

Lithographed in the Norwich Catalogue, 1888.

9 by 11½ ins

*Lent by Mr. James Reeve.*

**11 OLD COTTAGE.**

Gable of cottage in centre, trees and bridge in right distance.

9½ by 7½ ins.

*Lent by Mr. Charles Clowes.*

**12 FISHERMAN'S COTTAGE ON THE EAST COAST.**

Lithographed in the Norwich Catalogue.

10½ by 8½ ins.

*Lent by Mr. James Reeve.*

**13 NORWICH MARKET PLACE IN 1805.**

Market with stalls and many figures. Church of St. Peter Mancroft in mid-distance on right. Light on row of houses on left.

16 by 25½ ins.

*Lent by Mrs. Bircham.*

**14 IN THE AMBULATORY, NORWICH CATHEDRAL.**

Norman doorway, with dog in foreground to left. Open wood screen, hung with red and blue curtains, across the path to right.

15½ by 10½ ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**15 CHURCH TOWER, NORFOLK.**

15½ by 11 ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**16 SANDLING'S FERRY, NORWICH.**

Signed "Cotman."

8½ by 11½ ins.

*Lent by Mr. J. Prior.*

**17 IN THE JESUS CHAPEL, NORWICH CATHEDRAL, looking East.**

Windham Tomb (now removed to nave) in foreground, with lectern and ladder behind.

15½ by 10½ ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**18 BINHAM ABBEY, NORFOLK, west front.**

16½ by 12 ins.

*Lent by Mr. Lewis Fry, M.P.*

**19 THE SCOTCHMAN'S STONE, ON THE GRETA, YORKSHIRE.**

River in rocky bed in foreground, trees beyond.

Exhibited at the Norwich Society of Artists, in 1808.

10½ by 15½ ins.

*Lent by Mr. James Reeve.*

**20 ST. LUKE'S CHAPEL, N.E., NORWICH CATHEDRAL.**

Houses on left. Donkeys under wall in foreground.

13½ by 18 ins.

*Lent by Mr. J. J. Colman, M.P.*

**21 CLEVE TOMB, BLICKLING CHURCH.**

Girl to right foreground.

11½ by 17½ ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**22 ELY CATHEDRAL.**

Pool of water with cows in right foreground. Trees in mid-distance.

Cathedral beyond. Sunset effect.

Signed "J. S. Cotman."

Lithographed in the Norwich Catalogue.

8½ by 14½ ins.

*Lent by Mr. W. H. Andersson.*

**23 RUINS.**

A decorated end window, with trees beyond.

Signed "J. S. Cotman."

16 by 11½ ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**24 ST. PETER HUNGATE CHURCH, NORWICH.**

Pulpit with sounding board and reading desk below, on right of centre. High square pews on left, with artist sketching. Altar and east end of Church beyond.

Lithographed in the Norwich Catalogue.

13 by 18½ ins.

*Lent by Mr. Thomas Wells.*

**25 DRAINING MILL, LINCOLNSHIRE.**

Evening, with storm clearing off, on the left a figure with cattle. Croyland Abbey in the distance. Cattle in water in foreground.

Exhibited at the Norwich Society of Artists in 1810. Lithographed in the Norwich Catalogue, 1888.

13 by 19½ ins.

*Lent by Mr. James Reeve.*

**26 BISHOPGATE BRIDGE, NORWICH.**

Bridge in centre. Old houses on the river on right, and St. James's Hill in distance beyond. River bank with old houses and trees to left.

Lithographed in the Norwich Catalogue. Engraved on wood in the *Magazine of Art*, October, 1888.

9½ by 17 ins.

*Lent by Mr. Frederick Wedmore.*

**27 THE CONFESSIONARY, OR RELIQUARY CHAMBER, NORWICH CATHEDRAL.**

Archway in centre, with wooden screen and door (now removed), leading to the Jesus Chapel, on right.

10½ by 14½ ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**28 IN THE JESUS CHAPEL, NORWICH CATHEDRAL, looking West.**

Windham tomb in foreground, with wooden screen (now removed) to left centre. Norman apse with window (now opened out) to right.

11 by 14½ ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**29 PRIOR BOZOUN'S TOMB, NORWICH CATHEDRAL.**

14½ by 10½ ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**30 INTERIOR OF NORWICH CATHEDRAL.**

View from the south transept through doorway to steps leading to choir.

Galleries on left, as standing in 1800, and subsequently removed.

Lithographed in the Norwich Catalogue.

14 by 10½ ins.

*Lent by Mr. James Reeve.*

**31 MOUSEHOLD HEATH, NORWICH.**

A winding road over the heath from Silver Road. At the right, sheep feeding. Boy with dog in strong sunlight on left. Two donkeys in right foreground.

Exhibited at Norwich Society of Artists, in 1810.

Etched in dry point, by C. J. Watson.

11½ by 17 ins.

*Lent by Mr. James Reeve.*

**32 INTERIOR OF WALSINGHAM ABBEY.**

Ruined wall in centre, pierced by four pointed arches. Through that on the right a further window is seen. Walls and modern windows on left. Trees beyond, on right.

11 $\frac{1}{8}$  by 18 $\frac{1}{8}$  ins.

*Lent by Mr. Lewis Fry, M.P.*

**33 IN THE BAUCHUN CHAPEL, NORWICH CATHEDRAL.**

Carved stone pedestal for statue, with canopy over. Seated figure to right.

16 $\frac{1}{8}$  by 10 $\frac{1}{8}$  ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**34 MOUSEHOLD HEATH.**

Horses and cart with direction post on right. Mill and Cathedral spire in distance.

6 by 11 ins.

*Lent by Mr. Alfred Mottram.*

**35 WINDOW BETWEEN ST. ANDREW'S HALL AND DUTCH CHURCH, NORWICH.**

Signed "J. S. Cotman."

13 $\frac{1}{4}$  by 9 $\frac{1}{8}$  ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**36 CASTLE IN NORMANDY.**

Castle to right of centre on broken ground. Hills and trees in distance.

Figure with cattle on left. Stream in foreground.

Lithographed in the Norwich Catalogue.

9 by 13 $\frac{1}{8}$  ins.

*Lent by Mr. James Reeve.*

**37 BOATS OFF YARMOUTH.**

Fishing boat in left centre, with two men, one of whom points to larger boats in distance. Rough sea, cloudy sky.

7 $\frac{1}{8}$  by 10 $\frac{1}{8}$  ins.

*Lent by Mr. Lewis Fry, M.P.*

**38 DRAWING MADE TO INSTRUCT PUPILS.**

Water in foreground, with willows and other trees; building, in centre, on hill behind. Unfinished.

12 $\frac{1}{4}$  by 9 ins.

*Lent by Mr. James Reeve.*

## 39 PORTRAIT OF JOHN SELL COTMAN.

*In Water Colour, by H. B. Love.*

Seated, leaning on right elbow. Copy of his work "Normandy" in left hand.

Exhibited at the Norwich Society of Artists, 1830.

10½ by 9 ins. Oval.

*Lent by Mr. James Reeve.*

## 40 A SQUALL.

Boat's crew boarding a trawler in rough sea. Dark clouds gathering to left.

9½ by 12½ ins.

*Lent by Mr. J. J. Colman, M.P.*

## 41 ON THE DUTCH COAST.

A schuyt in full sail in foreground, with fishing boats and low-lying coast in distance to right and left.

8½ by 12½ ins.

*Lent by Mr. Robert Geldart.*

## 42 SHIPPING.

Lugger, in dark shadow, sailing towards left, with a strong breeze: two ships at anchor in distance on right.

13½ by 17½ ins.

*Lent by Mr. Lewis Fry, M.P.*

## 43 MOUNT ST. MICHAEL, on the approach from Pontorson.

Sands in foreground, with soldiers, horses and peasants to left centre. Mount St. Michael beyond.

Signed "J. S. Cotman, 1818."

Etched in Cotman's "Antiquities of Normandy." Two nearly similar treatments of the same subject are exhibited, Nos. 48 and 77. There was also a drawing by Cotman at the Society of Painters in Water Colours in 1825, entitled "Mount St. Michael on the side of Pontorson, Normandy, showing the Phenomenon of the Mirage."

9 by 16½ ins.

*Lent by Mr. J. P. Heseltine.*

## 44 WIESBADEN.

The Rath Haus, with balcony and gable in sunlight, woman in foreground.

On the right, an arched gateway surmounted by tower and belfry in centre distance, and a fountain with women backed by houses in shadow.

10½ by 15½ ins.

*Lent by Mr. H. G. Barwell.*

**45 WOODLAND STREAM.**

Woods in background. Meadow on left. Water in front.

9½ by 12½ ins.

*Lent by Mr. J. J. Colman, M.P.*

**46 THE BEACH AT YARMOUTH.**

Brig in centre, with carts: grey sky.

6½ by 10 ins.

*Lent by Mr. J. P. Heseltine.*

**47 RIVER BARGES.**

Hay barge sailing, left centre, other sails in distance on right, all in warm sunshine. Storm clearing off on left, with town on distant shore.

8½ by 12½ ins.

*Lent by Mr. Lewis Jarvis.*

**48 MOUNT ST. MICHAEL, NORMANDY.**

Same subject as No. 43, with variation. The group of figures is further to the left, the white horse being directly under the windmill.

Signed "J. S. Cotman, 1829."

Lithographed in the Norwich Catalogue.

11½ by 18½ ins.

*Lent by Mr. J. N. Waite.*

**49 CHATEAU NORMANDY.**

Under strong effect of sunlight. Trees on left. Weeds and water in the foreground. Diagonal shadow across building. (See No. 63.)

Lithographed in the Norwich Catalogue.

7½ by 8½ ins.

*Lent by Mr. James Reeve.*

**50 ROCHESTER CASTLE.**

Castle surrounded by trees on right centre, with river in foreground.

Cathedral in the distance to left.

8½ by 12 ins.

*Lent by Mr. J. P. Heseltine.*

**51 TOWN HALL, GHENT.**

Town Hall to right, with figures in foreground. Houses to left in deep shadow. Street with figures in centre, and tower in distance.

14½ by 20½ ins.

*Lent by Mr. J. P. Heseltine.*

**52 MOUNT ST. CATHERINE, ROUEN.**

Buildings and trees on left, with horses watering. Boats to right centre, with Mount St. Catherine in distance. River with quay, wine casks, &c., in foreground. Signed "J. S. C."

Exhibited at Norwich Society of Artists in 1823. Lithographed in the Norwich Catalogue, 1888.

12½ by 21 ins.

*Lent by Mr. R. H. Inglis Palgrave.*

**53 PARK SCENE.**

Group of trees in centre, water on right, trees in distance.

11 by 18½ ins.

*Lent by Mr. Frank Dillon.*

**54 GOLDEN TWICKENHAM.**

The river, blue with the reflections of a summer sky, winds through a golden landscape, and under a belt of trees.

Signed "J. S. Cotman."

9 by 13 ins.

*Lent by Mr. J. Pyke Thompson.*

**55 POSTWICK GROVE, NEAR NORWICH.**

Figure in red, left of centre. Rushes and water in foreground.

8½ by 11½ ins.

*Lent by Mr. James Reeve.*

**56 FRAMLINGHAM CASTLE.**

Roadway and cows in foreground. Castle in centre, middle distance.

Group of trees to right, and sun setting behind distant hills to left.

Signed "J. S. Cotman, 1828."

Engraved on wood in the *Magazine of Art*, October, 1888.

7½ by 10½ ins.

*Lent by Mr. J. L. Roget.*

**57 MALINES.**

An open space in the town, with three figures in foreground, one a man in a red cloak, reading a paper. Gabled fronts right and left. In centre a building supported by pillars between a square tower to right and a retiring street with a church to left.

7½ by 12 ins.

*Lent by Mr. Lewis Jarvis.*



**58 A HAY BARGE.—A CALM.**

Barge in centre, sailing towards left, with one large sail. The lower part shaded with yellow wash. Small sails in distance.

9 by 13½ ins.

*Lent by Dr. Hamilton.*

**59 THE OLD ABBEY.**

Ruined Abbey on rising ground, in centre. Masses of trees, in deep shade on right. Broken ground, herbage, &c., in foreground.

Lithographed in the Norwich Catalogue.

7½ by 10½ ins.

*Lent by Mr. J. J. Colman, M.P.*

**60 THE MOUNTAIN TARN.**

Moorland, with range of mountains in the distance. Strong streak of light in sky. Water posts in foreground.

7 by 10½ ins.

*Lent by Mr. James Reeve.*

**61 ABBATIAL HOUSE OF ST. OUEN, ROUEN.**

A highly ornate mansion. Ladies, gentlemen, falconer, monks, servants, horses and dogs to left. Group of gentlemen cavaliers to right, also statue and trees.

Signed "J. S. Cotman, 1825."

Exhibited at Society of Painters in Water Colours, 1825. A drawing by Cotman of the same subject was there in 1831 also. The house was taken down in 1817.

Lithographed in the Norwich Catalogue.

16½ by 22½ ins.

*Lent by Mr. J. J. Colman, M.P.*

**62 A STREET VIEW IN (probably) THE TYROL.**

Diligences at an inn door on left. Church tower in centre beyond, and hill-sides in distance.

Signed "Cotman," and inscribed "To Mrs. Roberts, with the best respects of J. S. Cotman."

10½ by 7½ ins.

*Lent by Sir William Drake.*

**63 BLUE AFTERNOON.**

A group of trees, golden and olive brown, and a tall house, the colour of red sand, rise against the white and blue of a summer sky. (See No. 49.)

Signed and dated "J. S. Cotman, 1831."

Engraved on wood in the *Magazine of Art*, October, 1888.

9½ by 12½ ins.

*Lent by Mr. J. Pyke Thompson.*

**64 CADER IDRIS.**

A lake with sombre trees on the banks, and in the distance brown and grey mountains, on which cloud shadows chase each other across the solitary space, while a blue rolling cloud sky forms the background.

Lithographed in the Norwich Catalogue.

13½ by 17½ ins.

*Lent by Mr. H. G. Barwell.*

**65 DOWN SCENERY.**

Dark heath in foreground, parted by a streak of light from deep blue hills, wreathed with dark clouds. Sunshine on right mid-distance, leading to a white gleam in horizon.

Signed "Cotman."

9 by 13 ins.

*Lent by Mr. Richard Mills.*

**66 BAMBOROUGH CASTLE, NORTHUMBERLAND.**

Under full sunlight. Sea in distance. Trees on right with figures in foreground.

9½ by 15½ ins.

*Lent by Mr. James Reeve.*

**67 STORMY WEATHER.**

Two fishermen with nets, baskets, &c., on beach in foreground. Heavy clouds in background.

These figures are introduced in one of Cotman's posthumous Etchings.

10½ by 6½ ins.

*Lent by Mr. J. J. Colman, M.P.*

**68 INTERIOR (UNFINISHED).**

A group of children at table to left, lamp with green shade. Pictures on wall in background. Books on floor in foreground.

Signed "J. S. Cotman, 1830."

13½ by 18½ ins.

*Lent by Dr. Firth.*

## 69 SPRUGGINS HALL.

"Interior of Spruggins Hall, Manor of Dulfuddle, Bedfordshire, leading  
 "to the Picture Gallery. Arms of Spruggins, Gull, Whittingham,  
 "Bagnigge, Kiltwaddle and Sucklethumkin, over the Doorway—*vide*  
 "*Spruggins Gallery*." Above is description in catalogue of Society of  
 Painters in Water Colours, where the picture was exhibited in 1833.  
 Man in dress of fifteenth century under doorway at end of a corridor.  
 Above him a screen with arms, surmounted by helmet and green  
 dragon crest, and the motto, "Haud ignavis ortus avis."

"Spruggins Gallery" is the book referred to as "Lady Morley's Spruggins  
 Family," in connection with the subject ("Sir Simon Spruggins, Knt.,  
 the tall fellow of the family of that ilk,") of a drawing by Cotman at  
 the Water Colour Society in 1831. It is a set of caricatures, lithographed  
 with the initials "F.M.," and published in 1829 as a satire on family pride,  
 under the form of a mock pedigree and gallery of ancestral portraits.  
 The coats of arms in the original are of a part of the burlesque, that, for  
 example, of Whittington (misprinted "Whittingham" in the description  
 cited) is "a cat, mousant, sable; whiskered, or, &c." It is conjectured  
 that Cotman, having an antiquary's respect for relics of the past, exhibited  
 these compositions as a counterblast to such irreverent fooling.

Lithographed in the Norwich Catalogue.

17½ by 13 ins.

*Lent by Mr. J. J. Colman, M.P.*

## 70 CHATEAU NAVARRE.

River in foreground spanned by a bridge in middle distance leading to the  
 chateau, surrounded by trees on right. Mountains in distance to left.

9½ by 15½ ins.

*Lent by Mr. R. H. Inglis Palgrave.*

## 71 STREET SCENE IN ALENÇON.

High arched porch of Cathedral in centre. To right and left, shops with  
 signs, and pictures cages and other articles for sale outside.

Unfinished.

12½ by 24½ ins.

*Lent by Mr. John Gunn.*

## 72 ENTRANCE INTO FALAISE.

Straight road on a causeway in centre, leading into the town; with figures.

Cathedral in distance on left. Trees right and left of foreground.

Strong sunlight effect.

(See No. 75.)

11½ by 16½ ins.

*Lent by Lady Eastlake.*

**73 THE CATHEDRAL, AIX LA CHAPELLE.**

Exterior of west end, showing the polygonal nave erected, as his burial place, by Charlemagne. Groups of market folk in front.

17½ by 12½ ins.

*Lent by Sir William Drake.*

**74 A GARDEN WALK.**

A terrace with three figures in 17th century costume; high trees on right and in centre; a wooded hill seen between them.

17½ by 13½ ins.

*Lent by Mr. Lewis Fry, M.P.*

**75 ENTRANCE INTO FALAISE.**

The same view as No. 72, with slightly different treatment. Here the cathedral and tree on the left tell dark against the sky.

Inscribed "J. S. C., 1829."

Lithographed in the Norwich Catalogue.

13½ by 18½ ins.

*Lent by Professor F. T. Palgrave.*

**76 BLASTING ST. VINCENT'S ROCK, CLIFTON.**

Sloping ground covered with trees to left. Roadway in right foreground, with cliffs rising in rear and extending to centre of picture. Two boats on river with sails in strong sunlight in centre.

After a sketch by the late Rev. J. Bulwer. Lithographed in the Norwich Catalogue.

13½ by 22½ ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**77 MOUNT ST. MICHAEL, NORMANDY.**

The same view as Nos. 43 and 48, with slight variations of treatment. Here the group of figures is placed further to the left than in either, and beyond the outline of the rock. The buildings are backed by a large round mass of white cloud.

12 by 20½ ins.

*Lent by Mr. John Gunn.*

**78 CROSBY HALL.**

Upper part of hall (one of Henry VIII.'s palaces), Bishopsgate Street, London, when used as a warehouse. Highly ornamented Gothic timber roof. Two figures seated at table, right centre. Bales of goods behind. Signed, "J. S. Cotman, 1830."

Exhibited at the Norfolk and Suffolk Institute, 1830. A drawing of the same subject, now in Mr. Bulwer's collection, was at the Society of Painters in Water Colours, 1831. Lithographed in the Norwich Catalogue, 1888.

13 $\frac{1}{4}$  by 20 $\frac{1}{4}$  ins.

*Lent by Mr. J. J. Colman, M.P.*

**79 LANDSCAPE.**

Rocks in foreground. Trees in middle distance, with high cliffs in left distance. Effect of wind among the trees.

16 $\frac{1}{4}$  by 11 $\frac{1}{4}$  ins.

*Lent by Rev. W. N. Ripley.*

**80 GATEWAY OF ABBEY, AUMALE, NORMANDY.**

Groups of figures in front, with dancing dogs and pantomimists at a fair. Signed "J. S. Cotman, 1832."

17 $\frac{1}{4}$  by 13 $\frac{1}{4}$  ins.

*Lent by Sir William Drake.*

**81 SCHAFFHAUSEN.**

River in centre, with bridge and low building in mid distance. On right old wooden houses and women on quay washing clothes in stream. On left old houses and figures on paved pathway.

Lithographed in the Norwich Catalogue.

8 $\frac{1}{4}$  by 13 $\frac{1}{4}$  ins.

*Lent by Mr. J. J. Colman, M.P.*

**82 HOWTH AND IRELAND'S EYE.**

Rising ground in foreground, with village street to left, and women drying linen to right. A harbour and lighthouse in left middle distance, and a rocky island beyond. Coast in extreme distance to right.

Signed "J. S. Cotman, 1839."

From a sketch by the Rev. J. Bulwer. Lithographed in the Norwich Catalogue.

11 $\frac{1}{4}$  by 16 $\frac{1}{4}$  ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**83 CHARLES I.—CHARING CROSS.**

Statue in centre, with houses behind. Spire of St. Martin's Church beyond. Northumberland House on right. Figures in foreground.

Lithographed in the Norwich Catalogue.

18½ by 12½ ins.

*Lent by Rev. W. N. Ripley.*

**84 ON THE RIVER SARTHE, ALENÇON.**

House on river in centre, with figures and boats. Cathedral with vessels in distance to left, and tower in distance to right.

9½ by 13½ ins.

*Lent by Mr. R. H. Inglis Palgrave.*

**85 COMPOSITION.**

A raised piazza with figures in the foreground, beyond which, in the centre of the picture, is a river spanned by two bridges, on either side of which are the buildings of an Italian town. Mountains in distance.

Lithographed in the Norwich Catalogue.

13½ by 20½ ins.

*Lent by Mr. H. D. Geldart.*

**86 CLASSICAL LANDSCAPE.**

Trees on right and in centre, with water in foreground. On left, Doric architecture, and four female figures with pitchers.

Signed "J. S. Cotman."

13½ by 18 ins.

*Lent by Sir William Drake.*

**87 THE BROKEN BRIDGE (COMPOSITION).**

On the left rise the ruins of palaces amidst clumps of trees, and a group of figures. A bridge broken at the second arch, runs from the ruins partly across a river in the centre middle distance. Hills in distance.

Lithographed in the Norwich Catalogue.

8½ by 12 ins.

*Lent by Mr. H. G. Barwell.*

**88 CLASSICAL LANDSCAPE.**

In centre, a group of trees and three female figures, seated, in foreground.

On left, a corinthian temple. On right, steps and distant landscape.

Signed "J. S. Cotman."

13½ by 18 ins.

*Lent by Sir William Drake.*

## Black and White Drawings.

### 89 WEIRD SCENE. MOONLIGHT.

A stone cross on the brow of a hill in centre. Ghosts bowing down on right, and floating before the moon's disc on the left. On the back is inscribed: "Wednesday, March 23rd, 1803. Subject—The Moon "looks abroad from her cloud. The grey skirted mist is near. "The dwelling of ghosts.—*Ossian*. J. S. Cotman, Pres.—J. Varley, "T. Webster, Neil, Hayward, P. S. Munn: Visitor, D. Munn."

Drawn with a brush.

This drawing was evidently made in a Sketching Society, most likely that to which Girtin had formerly belonged. Cotman seems to have been the host and president of the evening.

8½ by 12½ ins.

*Lent by Mr. James Reeve.*

### 90 PORCH OF FREE SCHOOL, THETFORD.

Three boys in right foreground.

Signed and dated "J. S. Cotman, 1818."

In sepia.

10 by 7½ ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

### 91 THE MOUNT, THETFORD.

Signed "1818, J. S. Cotman."

In pencil and sepia.

Engraved in "Excursions in the County of Norfolk," 1818.

6½ by 10½ ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

### 92 NORTH-WEST VIEW OF THETFORD.

Signed "J. S. Cotman, 1818."

In pencil and sepia.

Engraved in "Excursions in Norfolk," 1818.

6½ by 10½ ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**93 "GREAT HOUSE AT GRAND ANDELYS," NORMANDY.**

In pencil and sepia.

Etched by J. S. Cotman in "Architectural Antiquities of Normandy."

Plate published 7th October, 1819.

8½ by 12 ins.

*Lent by Mr. E. J. Poynter, R.A.*

**94 SKETCH IN NORMANDY.**

Crypt or basement of old building. Cattle, water and broken cart in foreground.

In brown, with warmer colour in parts.

10 by 16½ ins.

*Lent by Mr. J. J. Colman, M.P.*

**95 THUXTON CHURCH (EXTERIOR).**

In pencil.

7½ by 10½ ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**96 RUINS BEHIND FREE SCHOOL, THETFORD.**

Dated and signed "1818, J. S. Cotman."

In pencil and sepia.

7½ by 11 ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**97 WOLTERTON HALL.**

Signed and dated "J. S. Cotman, 1818."

In pencil and sepia.

Engraved in "Excursions in the County of Norfolk," 1818.

7 by 11½ ins.

*Lent by Mr. J. R. Bulwer, Q.C.*

**98 OLD BRIDGE.**

Bridge in centre. On left, buildings, and cattle in water. Tower in distance.

Ruins on right, with trees above from centre to right.

In chalk, on blue-grey paper heightened with white.

6½ by 10½ ins.

*Lent by Mr. J. J. Colman, M.P.*

**99 BY THE RIVER SIDE.**

Water in foreground. Trees in centre, with shed behind them.

In chalk, on blue-grey paper heightened with white.

12 by 9 ins.

*Lent by Mr. James Reeve.*



**100 DARTMOOR.**

Mountains on right. Winding river below. Trees and hills on left.

In pencil and white chalk, on blue-grey paper.

7 by 9½ ins.

*Lent by Mr. James Reeve.*

**101 RUINED CASTLE.**

Ruins on eminence in centre and right, sea and small islands in distance.

To right, rocks and trees in foreground.

In sepia.-

7½ by 15 ins.

*Lent by Mr. J. J. Colman, M.P.*

**102 A WRECK OFF YARMOUTH.**

Jetty in left distance. Vessels to right in a rough sea.

Pencil sketch on white paper.

6 by 11 ins.

*Lent by Mr. James Reeve.*

**103 COMPOSITION.**

Waterfall and bridge to right of centre, above which are a tower and walls of a building, and mountains in the distance beyond. High trees on left above bridge, with foliage extending below on each side of fall.

In grey, with a brush.

8½ by 6½ ins.

*Lent by Mr. James Reeve.*

**104 STUDY OF TREES.**

Trees in centre. Palings on high ground to right. Steps in foreground leading to high ground in centre.

In chalk, on blue-grey paper heightened with white.

13 by 9½ ins.

*Lent by Mr. J. J. Colman, M.P.*

**105 "PETER" BOATS OFF BLACKWALL.**

Covered boats to left front. Warehouses and vessel on stocks. River with shipping in centre and right.

In chalk, on blue-grey paper heightened with white.

9½ by 14 ins.

*Lent by Mr. J. J. Colman, M.P.*

**106 POSTWICK GROVE.**

The trees on the river bank.

In black chalk, on stone-grey paper heightened with white.

10½ by 18½ ins.

*Lent by Mr. Frederick Wedmore.*

**107 CADER IDRIS.**

High mountains on left. Cattle below. Water in right foreground.

In pencil and white chalk, on stone-grey paper heightened with white.

6½ by 9½ ins.

*Lent by Mr. James Reeve.*

**108 NORTH WALES.**

A silent stream to left in middle distance, spanned by bridge. A group of tall trees deeply reflected in water. Smaller trees, &c., near the side of stream on left.

In chalk, and with a brush.

Lithographed in the Norwich Catalogue.

9½ by 6½ ins.

*Lent by Mr. James Reeve.*

**109 RIVER NEAR ST. ANNE'S STAITHE, NORWICH.**

Houses and wherries on left. Cathedral spire and trees in background.

Meadow with figure on right.

In chalk, on blue-grey paper heightened with white.

10 by 14½ ins.

*Lent by Mr. J. J. Colman, M.P.*

**110 A SHADOWED STREAM.**

River between high banks. Trees above. Pathway on right, with two figures in college caps.

Drawn with a brush.

Lithographed in the Norwich Catalogue.

9 by 12½ ins.

*Lent by Mr. James Reeve.*

**111 COMPOSITION.**

Figures fishing from terrace. Pine trees to right. Masses of trees on left.

6½ by 10 ins.

*Lent by Mr. J. J. Colman, M.P.*

**112 DEWY EVE.**

A study for a picture. Stream in foreground. Trees and bank beyond, with boys fishing.

In chalk and Water Colour.

Lithographed in the Norwich Catalogue.

10 $\frac{1}{4}$  by 14 $\frac{1}{4}$  ins.

*Lent by Mr. James Reeve.*

**113 BREAKING THE CLOD.—EVENING.**

Two horses drawing a roller in centre. Trees beyond in strong shadow on left. Water in right foreground.

In Water Colour and chalk, lights put in with body colour.

12 $\frac{1}{4}$  by 10 $\frac{1}{4}$  ins.

*Lent by Mr. James Reeve.*

**114 STORM AT SEA.—MOONLIGHT.**

Fishing boat in centre, lifted high out of the water by a wave. A deep shadow from the boat cast by the moon on left. Boats in right distance with flags hoisted.

In pencil, on stone-grey paper, lights put in with body colour.

10 by 15 $\frac{1}{4}$  ins.

*Lent by Mr. James Reeve.*

**115 FOUNDRY BRIDGE, NORWICH.**

Trees and vessel on left. Bridge in centre. Mousehold in right distance.

Figure sketching in foreground.

In chalk, on blue-grey paper heightened with white.

9 by 14 $\frac{1}{4}$  ins.

*Lent by Mr. J. J. Colman, M.P.*

**116 A STUDY.**

In centre, tall dark masses of trees. On right, trees in deep shade. In foreground, water, sedges and two figures.

Drawn with a brush, on stone-grey paper heightened with white—red in figures.

This composition is introduced in the foreground of an oil painting by

J. S. Cotman, of St. Benedict Abbey.

Lithographed in the Norwich Catalogue

6 $\frac{1}{4}$  by 12 $\frac{1}{4}$  ins.

*Lent by Mr. J. J. Colman, M.P.*

**117 COMPOSITION.**

Cattle on high ground on right. Dark trees in centre. Road, rock, and figure in foreground.

6 $\frac{1}{4}$  by 8 $\frac{1}{4}$  ins.

*Lent by Mr. J. J. Colman, M.P.*

**118 STUDY OF TREES.**

Trees and horse and cart on left. In front, water, and light trees to right.  
In chalk, on blue-grey paper heightened with white.

10½ by 14½ ins.

*Lent by Mr. J. J. Colman, M.P.*

**119 WHITLINGHAM LANE.**

Road running to avenue on left. Figures with faggots, and dog in left foreground. Large pollard willows on right.

Signed in monogram, and dated "1824."

In chalk, on stone-grey paper heightened with white.

13 by 18½ ins.

*Lent by Mr. J. J. Colman, M.P.*

**120 ON THE GRETA, ROKEBY, YORKSHIRE.**

River in left foreground. Two cows under high rocky and wooded bank opposite. Low bank under trees on right.

In pencil and red chalk, on stone-grey paper heightened with white.

7½ by 5½ ins.

*Lent by Mr. James Reeve.*

**121 CASTLE EDEN DEAN, DURHAM.**

Trees on right and left of the side of a hill. Horse and cart, with figures below, in centre of foreground. Beyond, a road close to the entrance of a deeply shadowed dell.

In chalk and grey pigment, on grey paper heightened with white.

8½ by 9 ins.

*Lent by Mr. James Reeve.*

**122 STUDY OF TREES.**

Trees on right. Palings on left. Roadway in centre, with figure in distance.

In chalk, on blue-grey paper heightened with white.

13½ by 11 ins.

*Lent by Mr. J. J. Colman, M.P.*

**123 POSTWICK GROVE.**

Pollard trees on left. River in foreground. Other trees extending to right distance. A wagon and horses near farm buildings on right.

Signed with monogram.

In chalk, paper slightly washed with a tint, and lights erased.

Etched in "Eleven original Etchings, by M. E. Cotman," 1846.

9½ by 12½ ins.

*Lent by Mr. James Reeve.*

**124 FIGURES DANCING.**

Dancing group in front of classic ruins, and trees. Sketch in sepia and white.

6½ by 10½ ins.

*Lent by Mr. James Reeve.*

**125 STUDY FOR A PICTURE.**

Dark clump of trees in centre and towards left. Pool and cows in foreground. Bank on right, with path leading up to a wall and distant buildings.

Dated "Dec. 28, 1841."

In Black and White chalk, on blue-grey paper.

7 by 10 ins.

*Lent by Mr. James Reeve.*

**126 POSTWICK GROVE.**

River, with sailing boat in left centre foreground.

Dated "Augst. 13, 1839."

In Black and White chalk, on stone-grey paper.

5 by 7½ ins.

*Lent by Mr. James Reeve.*

**127 "FROM THE GARDEN OF MY FATHER'S HOUSE AT THORPE, NEXT NORWICH, 1841."**

View of the river Yare, looking towards Norwich. Fir trees on left. Thorpe Old Hall, partly hidden by trees. Peacocks on terrace in foreground.

In Black and White chalk, on stone-grey paper.

Lithographed by M. E. Cotman, with poplars in place of firs.

11½ by 14½ ins.

*Lent by Mr. James Reeve.*

**128 "BELOW HARDLEY CROSS, OCT. 19TH, 1841."**

A study of trees in a gale of wind. Church in the distance on left. River in foreground. Described by the Artist as "The Wold Afloat."

In Black and White chalk, on stone-grey paper.

8½ by 14½ ins.

*Lent by Mr. James Reeve.*

**129 "BELOW LANGLEY, OCT. 19TH, 1841."**

River in foreground, strong effect of wind. Mill on left, and two mills in distance on the right.

In Black and White chalk, on stone-grey paper.

Lithographed by M. E. Cotman, with variations. A boat with a large sail is introduced on the right.

7½ by 12½ ins.

*Lent by Mr. James Reeve.*

**130 "NORWICH, FROM THE CROMER ROAD, NOV. 15TH, 1841."**

River and meadows, with group of cattle in foreground. A long wooded belt of trees beyond. Hilly ground rising to centre distance, above which is the tower of St. Giles's Church, and a mill to right of it.

In Black and White chalk on stone-grey paper.

7 by 20½ ins.

*Lent by Mr. James Reeve.*

**131 "MOUSEHOLD HEATH.—THE LANE TO THE LEFT OF COLONEL HARVEY'S HOUSE, NOV. 18TH, 1841."**

Lane to left. A clump of trees standing to right distance, towards what was known as Crome's Mill. Gravel pit, with figures and dogs in right corner.

In Black and White, on stone-grey paper.

Lithographed by M. E. Cotman.

14½ by 18½ ins.

*Lent by Mr. James Reeve.*

**132 PORTRAIT OF FRANCIS CHOLMELEY, ESQ.**

In Cotman's handwriting is "To Francis Cholmeley, with J. S. Cotman's compliments, July 5th, 1804."

In pencil.

[The Cholmeleys of Brandsby were among the friends whose acquaintance Cotman made in his earliest sketching tours in Yorkshire, and some of the family became his pupils.]

6½ by 5½ ins.

*Lent by Mr. James Reeve.*

**133 OLD HOUSES, MILL LANE, NEWMARKET ROAD, NORWICH.**

Houses with gable to left. A pedlar walking along a road to right. Water in left foreground.

There is written on the back of the drawing, in J. J. Cotman's handwriting, "J. S. C., drawn in 1794."

In sepia.

6½ by 11 ins.

*Lent by Mr. James Reeve.*

*IN GLASS CASE ON TABLE are:—*

- (1) Four Prints from Cotman's Etchings of the *Architectural Antiquities of Norfolk*.

*Lent by Mr. J. R. Bulwer, Q.C.*

- (2) A Copy of Cotman's *Liber Studiorum*.

*Lent by Mr. J. L. Roget.*

- (3) Two Autograph Letters, written by Cotman ; one containing architectural notes on a church in Normandy, the other referring to his appointment as teacher at King's College.

*Lent by Mr. W. V. Morten.*

- (4) An Autograph Letter from J. Stark to J. S. Cotman respecting the publication of the "Norman Antiquities."

*Lent by Mr. W. V. Morten.*













